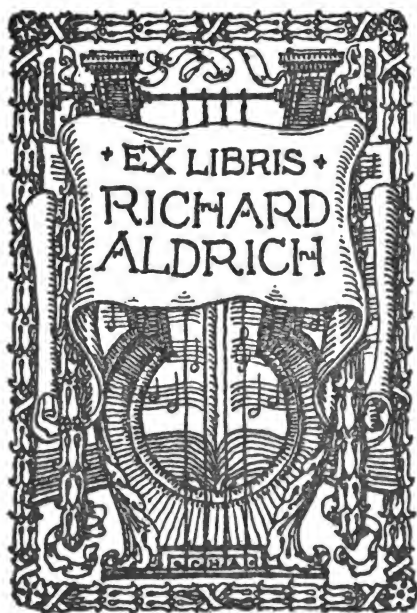


# Proceedings of the Musical Association

Musical  
Association (Great  
Britain)

30.12.2(18.)

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PROCEEDINGS  
OF THE  
MUSICAL ASSOCIATION

FOR THE INVESTIGATION AND  
DISCUSSION OF SUBJECTS CONNECTED WITH THE  
ART AND SCIENCE OF MUSIC.

FOUNDED MAY 29, 1874.

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EIGHTEENTH SESSION, 1891-92.

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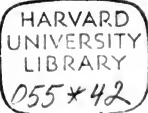
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# RULES AND REGULATIONS

*Passed at Five Special General Meetings of the Members, held at 27, Harley Street, W., on February 7 and April 3, 1876, on January 6, 1879, on December 6, 1886, and on June 2, 1890.*

---

## OBJECTS AND CONSTITUTION.

THIS Association is called the "MUSICAL ASSOCIATION" and is formed for the investigation and discussion of subjects connected with the Art, Science, and History of Music; and is intended to be similar in its organisation to existing Learned Societies.

It is not intended that the Association shall give concerts, or undertake any publications other than those of their own Proceedings, or the Papers read at their Meetings.

## MEMBERS.

The Association shall consist of practical and theoretical musicians, as well as those whose researches have been directed to the science of acoustics, the history of the art, or other kindred subjects.

Any person desirous of being admitted into the Association must be proposed by two members. Foreigners resident abroad and distinguished in the Art, Science, or Literature of Music, may be nominated by the Council for election as Honorary Members of the Association.

Elections will take place by ballot of the members present at any of the ordinary meetings, and one adverse vote in four shall exclude.

No newly elected member shall be entitled to attend the meetings until the annual subscription be paid.

## SUBSCRIPTION.

The annual subscription to the Association is one guinea, which shall become due on the 1st of November in each year.

Any member *may*, upon or at any time after election, become a life member of the Association by payment of a composition of £10 10s. in lieu of future annual subscriptions, but in addition to any annual subscription previously paid or due from such member. Such sums shall from time to time be invested in legal security in the names of Trustees, to be appointed by the Council.

Any member intending to resign his membership shall signify his wish by notice in writing to the Hon. Sec. on or before the 31st of October, otherwise he shall be liable for his subscription for the ensuing year.

### MEETINGS.

An ordinary meeting shall be held on the second Tuesday in every month, from November to June inclusive, at 8 P.M., when, after the despatch of ordinary business, Papers will be read and discussed, the reading to commence not before 8.15 P.M.

An annual general meeting of members only shall be held at 8 P.M. on the last Tuesday in October, to receive and deliberate on the Report of the Council, and to elect the Council and officers for the ensuing year.

Special general meetings may be summoned whenever the Council may consider it necessary; and they shall be at all times bound to do so on receiving a requisition in writing from five members, specifying the nature of the business to be transacted. At least one week's notice of such special meeting shall be given by circular to every member, and ten members present at any general meeting shall constitute a quorum.

Every member shall have the privilege of introducing one visitor at the ordinary meetings, on writing the name in a book provided for that purpose, or sending a written order.

### COMMUNICATIONS.

Papers proposed to be read at the meetings may treat of any subject connected with the Art, Science, or History of Music, Acoustics, and other kindred subjects.

Papers will be received from or through any member of the Association.

Experiments and performances may be introduced, when limited to the illustration of the Paper read.

All communications read will become thenceforth the property of the Association (unless there shall have been some previous arrangements to the contrary), and the Council may publish the same in any way and at any time they may think proper.

### REPORTS.

A Report of the Proceedings of the Association, including the Papers read or abstracts of the same, and abstracts of the Discussions, shall be printed and distributed to the members as soon as possible after the end of each session.

This Report will be arranged and edited by the Honorary Secretary, under the direction of the Council.

## COUNCIL AND OFFICERS.

The management of the affairs of the Association shall be vested in a Council, to be elected by ballot at the general meeting of the members on the last Monday in October.

The Council shall consist of a President, Vice-Presidents, and ten ordinary members of the Association.

The Honorary Secretary of the Association shall be *ex officio* an ordinary member of Council.

The President, Vice-Presidents, Auditors, and five ordinary members of the Council shall retire every year, but shall be eligible for re-election.

At the annual general meeting in October, the Council shall present a balloting list, showing the names of the persons whom they propose for the offices of President, Vice-Presidents, and ordinary members of Council for the ensuing year. A copy of this list shall be given to each member present.

In voting, each member may erase any name or names from the balloting list, and may substitute the name or names of any other person or persons whom he considers eligible for each respective office; but the number of names on the list, after such erasure or substitution, must not exceed the number to be elected to the respective offices as above enumerated. Those lists which do not accord with these directions shall be rejected.

The Chairman of the meeting shall cause the balloting papers to be collected, and after they have been examined by himself and two scrutineers, to be appointed by the members, he shall report to the meeting the result of such examination, and shall then destroy the balloting papers. Auditors shall be appointed at the annual general meeting by the members, and the statement of accounts shall be sent by the Treasurer to the Auditors, and be remitted by them to the Secretary in time to enable the Council to judge of the prospects of the Association, and to prepare their report in accordance therewith.

The Council and officers shall meet as often as the business of the Association may require, and at every meeting three members of Council shall constitute a quorum.

ENACTMENT OR ALTERATION OF RULES  
AND REGULATIONS.

No rules and regulations can be enacted, altered, or rescinded, except at a special meeting of members summoned for the express purpose, the summons stating distinctly and fully the matter to be brought under consideration.

# MUSICAL ASSOCIATION.

FOR THE INVESTIGATION AND DISCUSSION OF SUBJECTS  
CONNECTED WITH THE ART AND SCIENCE OF MUSIC.

---

FOUNDED MAY 29, 1874.

---

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# MUSICAL ASSOCIATION.

SEVENTEENTH SESSION, 1890-91.

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## REPORT.

THE Annual General Meeting of the Musical Association was held at the Royal Academy of Music, on Tuesday, November 10, 1891 :

Mr. H. C. BANISTER in the Chair.

*The following REPORT was read by the Secretary :—*

The Council of the Musical Association have the pleasure to present to the Members their Annual Report of the Seventeenth Session, and are able to congratulate the Association on being the means by which valuable papers on many points of musical interest and importance have been brought forward. The thanks of the Association are due to, and have been cordially accorded, the authors of the papers which have been read during the past Session—Commander Havergal, Messrs. T. L. Southgate, F. Penna, G. A. Audsley, C. F. Abdy Williams, F. G. Webb, W. J. Birkbeck, W. H. Cummings, and John Francis Barnett. The seventeenth volume of the proceedings of the Association, containing these papers and the discussions thereon, has been distributed among the members as usual.

In connection with the recent alteration of the hour of Meeting from the afternoon to the evening, the Council have to report that the attendance of Members has on the whole improved. There is still much to be desired however in this direction, and it is therefore earnestly hoped that members will endeavour to come to the Meetings as regularly as they can, as it is only in this way that the prosperity and usefulness of the Association can be maintained. Members may be reminded that they have at all times, whether themselves present or not, the privilege of introducing a visitor to any of the Meetings.

The Council greatly regret that the debt to the Treasurer, although reduced, has not been wiped off this year. They feel sure that those members who have not been present at the Annual General Meetings cannot have read the Reports when printed, otherwise they would doubtless have responded to the frequent appeals of the Council to pay their subscriptions promptly and early in the financial year. The outstanding subscriptions are ample to cover the adverse balance on the year's accounts.

The Balance Sheet has been duly audited, and is herewith submitted for your approval.

Messrs. C. A. Barry, C. W. Pearce, A. H. D. Prendergast, E. Prout, and T. L. Southgate retire from office by rotation, but are eligible for re-election. Members are again reminded of their right to nominate any other members for office.

# THE MUSICAL ASSOCIATION.

*Hon. Treasurer's Statement of Receipts and Disbursements from October, 1890, to October, 1891.*

Dr.				Cr.			
To Subscriptions received for 1890-91	...	...	109 4 0	By Balance due to Treasurer	...	...	32 3 0
" " " 1889-90	...	...	14 14 0	" Novello & Co—Printing, &c.	...	...	75 17 0
" " " 1888-89	...	...	4 4 0	" C. F. Thorn—Petty Printing	...	...	14 17 6
" " " 1887-88	...	...	2 2 0	" Reporting	...	...	11 8 6
" Life Subscriptions	...	...	21 0 0	" Rent	...	...	9 9 0
" Sale of Copies of Proceedings	...	...	2 12 0	" Dawe—Stationery	...	...	1 4 0
" Dividend on £350	...	...	8 10 8	" Salary of Assistant Secretary	...	...	30 0 0
" Balance due to Treasurer	...	...	20 12 1	" Petty Cash	...	...	3 15 1
				" Various Petty Accounts	...	...	4 4 8
			<u>£182 18 9</u>				<u>£182 18 9</u>

Subscriptions outstanding:—

	£	s.	d.
1—1887-9	...	...	...
2—1888	...	...	...
7—1889	...	...	...
13—1890	...	...	...
23—1891	...	...	...
Part subscription, 1887	...	...	...
	0	13	0
	£48	19	0

*Examined and found correct this 23rd day of October, 1891.*

W. S. COLLARD, } *Auditors.*  
D. J. BLAICKLEY, }

ALFRED H. LITTLETON,  
*Hon. Treasurer.*

NOVEMBER 10, 1891.

H. C. BANISTER, Esq.,  
IN THE CHAIR.

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*A NEGLECTED ASPECT OF HARMONY.*

BY LOUIS B. PROUT.

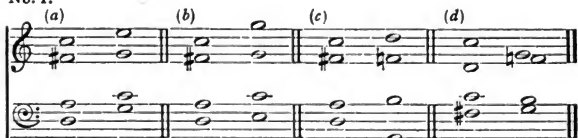
IN teaching harmony, I have again and again been struck with the very inadequate attention given in most text-books to its *tonal* aspect—that is, to the relation of notes and chords, especially dissonances, to the *tonic* or *key-note* as well as one to another. It is with the view of emphasizing this aspect of the subject that the following notes have been written. Whether or not I have over-estimated its importance, I must leave it to my audience to decide; but at least it must be conceded that to study harmony without giving *any* attention to the question of tonality would be absurd—nay, would not be to *study* harmony at all.

While nearly all theories of harmony deal with *chordal combinations* as such, and with the resolution of particular intervals, very little attention, comparatively, seems to have been paid to the progression of notes *in their relation to the prevailing tonality*. The extreme sensitiveness of the leading note has, indeed, attracted attention, and created the necessity for certain melodic rules; but where is the system of harmony which mentions the tonal relations of tonic and supertonic, for instance, or deals with the characteristic features of these notes? Yet there are important harmonic progressions which can scarcely be explained except by reference to the melodic properties of the notes employed. For example, there is no doubt that the 7th of the tonic (*i.e.*, ♭7 of key) has much less freedom of treatment than the 7th of the dominant (*i.e.*, the subdominant of key), and that this again has less than the 7th of the supertonic (*i.e.*, the tonic itself). Now, why is this? If it be replied in the case of “tonic 7th” that this is a *chromatic* note in the key, the *tonal* question is at once opened out, for chromatic notes in the key are always more restricted than diatonic, *because less nearly related to the tonic*; and it throws no light on the

B

difference of treatment between dominant and supertonic 7ths. If it be doubted whether supertonic 7th *is* freer than dominant, let us notice the frequent occurrence of such resolutions as Ex. 1 (*a* to *c*) or such doubling as at (*d*):—

No. 1.



as compared with the following—

No. 2.



It may be urged with regard to some of these that the rarity of the dominant examples results from the rarity of subdominant as a chord of resolution as compared with tonic, but this does not wholly meet the case, for it leaves (*c*) and (*d*) unexplained, nor would it account for the following, from one of Bach's Church Cantatas—

BACH. "Herr Jesu Christ, wahr Mensch und Gott."

No. 3.



and examples might be multiplied (*see* Ex. 6 and 7).

It seems, then, that the treatment of a dissonant note depends very largely on its *position in the scale*; the tonic and the notes most closely related thereto (*i.e.*, the dominant and subdominant) having greater freedom than the more remote (*e.g.*, mediant and leading-note), and these again being less bound down than chromatic notes.

It may be mere coincidence, though I am inclined to look upon it as something more, that the order of importance of the diatonic notes, as here set forth, accords precisely with the nearness or remoteness of their key-signatures in relation to the signature of the prevailing tonality ; thus—

1st. Is of course the tonic.

2nd. The dominant (signature of one  $\sharp$  more, or one  $\flat$  less, keys on "sharp side" of tonic always being considered the most important in relation to it).

3rd. The subdominant (signature of one  $\flat$  more or one  $\sharp$  less).\*

4th. The supertonic (two  $\sharp$ 's more).

5th. The submediant (three  $\sharp$ 's more).

6th. The mediant (four  $\sharp$ 's more).

7th. The leading-note (five  $\sharp$ 's more).

Even if it be not admitted that there is any real importance in this fact, it is at least worthy of notice, as it affords an easy way of impressing upon the memory the order of the notes.

In order to substantiate the view set forth above, let us take several examples of chords containing the tonic, noticing the freedom of the tonic in every case ; in the bass, it appears that a free tonic most naturally leaps to the dominant, the other most important note in the key ; Ex. 4 shows this leap with all the most important chordal combinations—*viz.*,  $\frac{5}{3}$ ,  $\frac{6}{3}$ ,  $\frac{6}{4}$ ,  $\frac{7}{b7}$ ,  $\frac{6}{5}$ ,  $\frac{4}{3}$ ,  $\frac{4}{2}$ ,  $\frac{\sharp 4}{\sharp 3}$ ,  $\frac{\sharp 4}{\sharp 2}$ , and "German 6th"—

No. 4.  
HANDEL. "Messiah."

(a) HANDEL. "Messiah." (b) BRAHMS. "Deutsches Requiem."

\* It is unfortunate that it is necessary to place the subdominant here, as it interferes with the logical "succession of 5ths"—tonic, dominant, supertonic, submediant, &c.; the position of the subdominant in the key is somewhat anomalous, as it is the one note on the *flat* side of the tonic, and therefore ought to *commence* the succession (flat keys *generating*, while sharp keys are *generated*); but, as the *tonic* is necessarily the foundation of *tonality*, the subdominant must be treated merely as a related note, and I hope to prove presently that the position here assigned (as the 3rd note—the least important of the three *primary*) is the correct one.

CLEMENTI. Sonatina.

GRIEG. Norwegian Dances,  
No. 1.

(c) (d)

6 4 7

WAGNER. "Götterdämmerung."

(c)

47

GADE. "Christmas Eve." SCHUMANN.  
"Vogel als Prophet."

(f) (g)

6 5 4 3

WEBER. "Rondo Brilliant."

(h)

4 2

DVOŘÁK. "Stabat Mater." (i) WAGNER. "Der Fliegende Holländer." (j)

SCHUBERT. Pfte. Sonata, Op. 120. (k)

The following examples, where the tonic would be analyzed as a *pedal*, also deserve notice\*—

WAGNER. No. 5. "Die Meistersinger." (a) AUBER. "Masaniello." (b)

SCHUMANN. "Pilgrimage of the Rose." (c)

\* a and b are quoted from "Harmony: its Theory and Practice," by E. Prout.



(d) Dvořák. Four Songs, Op. 2, No. 1.

Again, in an upper part, as already incidentally mentioned, the two intervals known by different theorists as "supertonic 7th" (*i.e.*, the 7th in a diatonic, and that in a chromatic, chord of the 7th on the supertonic) have almost absolute freedom of treatment, provided only that the radical progression is sound; a moment's reflection will show that the progression of this note *upward* one degree, or by leap to the dominant or subdominant, &c., may be regarded as among the commonplaces of harmony, though scarcely recognised in theory; the following five examples, extracted from a short number in Barnby's "Rebekah" will illustrate how far this is the case, for no one would call this a straining after exceptional effort, or in any way the result of eccentricity—

No. 6.

(a) (b)

(c)

(d) (e)

Each of these progressions sounds perfectly natural, and is in very frequent use. A few more examples may be added—

No. 7. MOZART. "King Thamos."

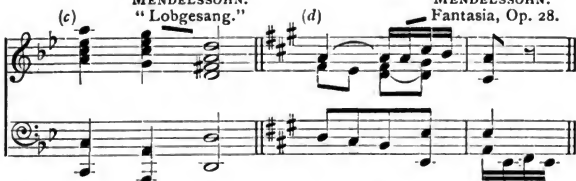


PERGOLESI. "Confitebor."



MEDELSSOHN.  
"Lobgesang."

MEDELSSOHN.  
Fantasia, Op. 28.



BEETHOVEN. "Fidelio."



The tonic against the augmented 4th of the scale has been shown in Ex. 4 (*i* and *j*) to be the free note, the  $\sharp 4$ th, being "unimportant" (*i.e.*, remote from tonic), requiring resolution; the same principle governs the inversion of this interval, as seen not only in Ex. 6 (*d* and *e*) and Ex. 7 (*a*), but also in the diminished triad on the  $\sharp 4$ th, notwithstanding the rules of some theorists that "a diminished interval must resolve

inwards," or of others that the 7th from the implied super-tonic generator must move by step—

No. 8.

HAYDN. "Creation."



The tonic being consonant against the mediant, the  $\flat 3$ rd, the submediant, and the  $\flat 6$ th, nothing need be said about its freedom in these combinations; again, no one would dispute that it is free when combined with its  $\flat 7$ th, the latter being always felt as the dissonance, and thus according with the principle for unrelated notes. *Above* the subdominant it is always consonant, though most theorists have handled Rameau's theory of the "added sixth" pretty roughly, and choose to consider the tonic the dissonance herein; Ex. 7 (b) illustrates the freedom of the tonic here; compare Ex. 6 (a and b). *Below* the subdominant the tonic has a more ambiguous effect; but the subdominant itself is the less influential note in the key, and therefore the one which should generally move by step (see Ex. 22). The converse applies to the combination of tonic with *dominant*: below, it is undoubtedly consonant; above, it is slightly dissonant, but is free by reason of its strength. The following interesting examples, where it appears successively in a  $\frac{6}{4}$  (at a and b), in a "dominant 11th" (at c and d), and as a "suspended 4th" (at e) deserve notice as proving this—

No. 9.

BEETHOVEN. Sonata, Op. 31, No. 1. Trio, Pfte., Cl. &amp; Viola.

MOZART.



SCHUMANN. "Genoveva."      MOZART. Sonata 30, Pfte. & Vl.

MENDELSSOHN. "95th Psalm."

The harshest dissonances—tonic against leading-note, and tonic against 2nd—remain to be noticed. Tonic *below* leading-note generally has the character either of the root of the chord or of a "pedal," and is certainly free (see Ex. 4 (d) and Ex. 5), the leading note usually moving by step, or becoming a consonant element in the following chord, either of which modes of treatment will afford a feeling of "resolution"; tonic *above* leading-note is rare, and is generally treated (contrary to the natural principle) as a dissonance, as in the following example—

BACH. Org. Fugue in E minor.

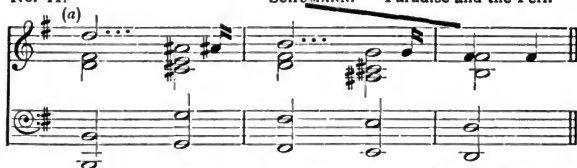
No. 10.

It may also appear in other combinations, accented or unaccented, in the former case with some other note intervening between its appearances as dissonance and consonance (Ex. 11, a). This being harsh is rare, and perhaps only applicable when the tonic becomes the root of the chord of resolution. The other cases (Ex. 11, b and c) are commoner, but do not prove whether the tonic is

free or not, as they are merely "anticipations," and any note of the scale may be employed by way of *anticipation*—

No. 11.

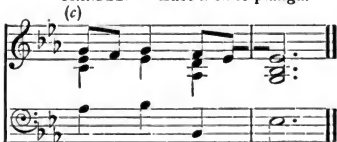
SCHUMANN. "Paradise and the Peri."



SCHUMANN. Three Romances, No. 1.



HANDEL. "Lascia ch'io pianga."



The  $\flat 2$ nd combined with tonic is clearly the dissonance if *above* it—

No. 12.

MENDELSSOHN. Pfte. Sonata, Op. 6.



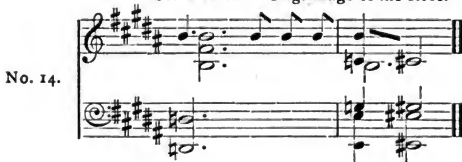
if *below* it, I have scarcely been able to satisfy myself as to the practice of the best writers, owing to the extreme rarity of such combinations; but it appears that if the bass is regarded as the *root* and permitted to leap, the tonic must be resolved as a discord, the combination being strictly artificial, in imitation of the old "chords of the 7th"—

DAY. "Treatise on Harmony," Chap. xxiv.



but if the 2nd be resolved as a chromatic note, there is no reason why the tonic, being far stronger, should not leap—

SCHUMANN. "Pilgrimage of the Rose."



The result of our investigations, then, is that the tonic is almost always free to leap; but in the harshest combinations the application of this should perhaps be generally limited to a leap to the dominant. I do not wish to dogmatize, my object is merely to call attention to a subject which still requires far deeper investigation.

The next note in importance is the dominant, and with this again we find some progressions which are not justified by common theory, though they are, so far as my experience goes, much less frequent than the free progressions of the tonic just considered; there appear to be three reasons for this:—

1st. Theory has been much more ready to admit large chords (such as the 13th) upon the dominant than upon the tonic, and regarding the dominant as the root of these has, of course, admitted it as free to leap, thus leaving less possible leaps unexplained. Let me illustrate: theorists, working on preconceived notions, would call the progression at Ex. 15 (a) exceptional, if not wrong, but would account for the

parallel at *b* as a perfectly regular "dominant 11th"; yet both are occasionally employed by the best composers—

No. 15.

2nd. The dominant (note) is an element of both the tonic and dominant chords, to which most discords in the key naturally tend, thus admitting the explanation of many curious appearances of the dominant (*e.g.*, those in Ex. 16) as "free anticipations," while many free appearances of the tonic followed by dominant harmony (Ex. 3, 5, 7, &c.) cannot be thus regarded—

No. 16. SCHUBERT. "Aufenthalt."

(b) HANDEL. "Hercules."

3rd. The dominant is of somewhat less importance in the key than the tonic itself; hence, if our theory of the progressive order of the degrees of the scale be correct, we should expect to find somewhat less freedom here.

Practically we have limited ourselves to leaps from the dominant in an upper part to notes of the subdominant, supertonic, and submediant chords, or leaps in the bass from dominant when accompanied with  $\sharp 4^{\text{th}}$ ; of each of these examples may be given (Ex. 17, *a*, *b*, *c*, and *d* respectively) proving that the dominant is practically free in any

No. 17. (a) SCHUMANN. "Waldesgespräch."

(b) BRAHMS. "Schicksalslied."

BACH. Choral, "Schwing dich auf zu deiner Gott."  
(c) (d) GRIEG. "Humoresken."

The subdominant is a difficult note to deal with; a leap from it is often unsatisfactory, and even the step from it to the dominant is more or less offensive to many ears, especially in certain surroundings. How is this? Is it because the ear often accepts it as a true harmonic 7th of the dominant, or too flat by  $\frac{1}{4}$  to form a true perfect 4th of the tonic, or a true major tone below the dominant? Perhaps it may be so, but without treading on such debatable ground we may assign as a probable reason that when it is heard with the dominant or tonic (which is the case in most combinations in which it occurs) the stronger *tonal* influence of these notes makes it sink into a subordinate position, and consequently lose its freedom, especially when (as when combined with the dominant or *above* the tonic) it forms a dissonance.



Let us first examine the progression of the note *as a consonance*. Of course a concord does not require resolution, and we should naturally suppose that it would have absolute freedom. In the bass this is practically the case, whether it be the root of the subdominant triad, the 3rd in the supertonic triad, or the bass note of a "Neapolitan sixth" or "added sixth," though in the second and third cases it *very rarely* leaps to the tonic; in both cases the reason may be that the absence of the leading note in the former chord, and at the same time of the note which would make its introduction undesirable (the tonic), leaves the chord ambiguous, or rather, makes it unsuited for cadential purposes—unsuited to lead on directly to the tonic; indeed, such a progression as the following—



distinctly suggests a fall to the *dominant* of F rather than to the tonic of C, according to the principles of progression already set forth (see Ex. 4, &c.).

In an upper part, there seems also to be a slight limitation to the freedom of the subdominant as a consonance—namely, that in whatever chord it occurs, a leap to the tonic is usually unsatisfactory if that tonic be the root of the chord—

No. 19.



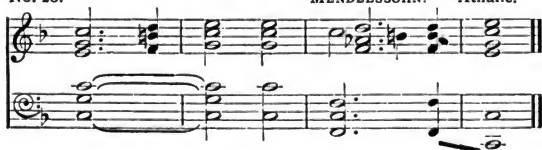
Among all the experiments in cadence made by modern composers, I do not remember to have met with any of the above progressions. I suppose that either the *tonic-dominant* effect produced in the melody, or the imperfection of the 4th degree of the scale (in its ultimate derivation from the dominant generator) must account for this; but it is hard to see why the same reasoning does not exclude the same leap in the bass, as seen in the "Plagal Cadence" or the "Added Sixth Cadence."

The subdominant as a dissonance is generally much bound in treatment, though in the bass it can leap to the

tonic when the only note present which dissonates with it is its augmented 4th, the leading note (Ex. 20). This is because the leading note, being far more *remote* than the subdominant, is here the note which most urgently requires resolution; but when the dominant is also present, the resolution of the subdominant cannot satisfactorily be dispensed with—

No. 20.

MENDELSSOHN. "Athalie."



Not good.

No. 21.



Only one other case of a leap in the bass from a dissonant subdominant is at all frequent; this is to the 5th, 3rd, or root in the chord of the dominant 7th (nearly always in the *downward* direction), where it is really only *transferred* to another part. It should perhaps be added that when the dominant, sounded *above* the subdominant, has only the character of a "suspension," "added 9th," or "anticipation," the latter note retains its freedom, though the strength of the dominant renders that free also.

In an upper part the subdominant will be dissonant against the mediant, dominant, leading note, and  $\sharp 4$ th of the scale; in effect also, whatever theorists may say, it is more or less dissonant against the tonic, provided that tonic is in the bass. The false impressions given by Macfarren's remarks on the chord of  $\frac{9}{4}$  put teachers of harmony in a somewhat awkward position; sometimes a pupil brings such a progression as Ex. 22 (a); the teacher perhaps feels that it must be faulty because the effect is bad; but what rule can he adduce to justify his objection? If the same progression occurred in the key of F—as at Ex. 22 (b)—the effect would be quite passable, and has been used by Mendelssohn and many others, as seen in Ex. 9 (b); while that shown at Ex. 22 (a) has, I believe, been used by no good writer—



Wherein lies the difference? Let us frankly admit that the "cadential  $\frac{6}{4}$ " on the tonic is just as truly a suspension (or passing note, or auxiliary note, or appoggiatura, or whatever name we choose for this class of dissonances) as the  $\frac{6}{4}$  on the same note. The (comparative) *weakness* of the subdominant, then, restricts its treatment *whenever* it appears above the tonic, unless the tonic itself be treated as a dissonance, falling to the leading-note, when the subdominant becomes freer.

Above the dominant or leading-note, the subdominant has to move by step or remain stationary, except in cases of "transferring" such as that already referred to, and well known to all harmony students. That this should be so in the case of combination with the dominant is quite in accordance with our general principle, but in the diminished triad of the leading note ought it not to be free? (compare Ex. 20). This triad (uninverted) is so rare that we can get very little help from *practice* in its study, but the few examples of its use, as well as the treatment of all "leading" and "diminished 7ths," seem to show that it has to be resolved most carefully, the subdominant usually falling to the mediant. Several suggestions may be hazarded concerning the reason; does the interval of the diminished 5th make its harmonic ratio ( $\frac{7}{3}$ ) felt so strongly as to establish the dissonance of the subdominant (I mean, its imperfection as the 4th of the tonic)? Or is it because practice has decreed that this interval shall, before all others, govern the tonic chord, its lower note tending to the tonic to establish the *key*, its upper to the mediant to establish the *mode*? Or, again, may it not be that the modern ear feels the presence of the implied dominant in these combinations, and therefore demands a strict resolution whether that note be actually present or not? Against this last suggestion it may be urged that a  $\frac{6}{3}$  on the supertonic is freer than a  $\frac{6}{4}$ , and there is certainly some weight in the argument, though a  $\frac{6}{3}$  on the supertonic is not in practice quite so free as in Macfarren's theory.

The subdominant above the  $\sharp 4$ th of the key is a harsh dissonance, seldom met with; but it is the latter note which has to be resolved up or down a semitone, and being only a

kind of *auxiliary* or *passing note* would leave the subdominant subject to the same laws as when combined with the dominant harmony, from or to which the  $\sharp 4$ th will almost certainly move.

Thus far we have examined the *primary* notes of the diatonic scale, and have found great freedom in the progression of the tonic and the dominant, but much less in that of the subdominant, which, as already remarked, is generally dissonant with those important elements. Foremost in importance among the *secondary* notes is the supertonic; but still it must be remembered that it is "secondary," and leaps from it as a dissonance seem to be comparatively rare.

The supertonic dissonates against tonic, mediant,  $\flat 3$ rd, and  $\flat 6$ th; also *above* submediant, or, in bass, against dominant. Against the tonic, the supertonic generally follows the common law, by sinking into a position of subordination and requiring stepwise resolution—

No. 23. BEETHOVEN.  
VI. Sonata, Op. 12, No. 2.

BEETHOVEN. Symphony, 2.



Perhaps the only exceptions are—1st, that in an upper part it can leap a 5th down to the dominant, the fall of a partial towards its generator justifying the seeming irregularity—

SCHUBERT. Pfte. Sonata, Op. 120.



No. 24.

SCHUMANN. "Roths Röslein."



C

and 2nd, that when the other notes present are all consonant with the supertonic—*i.e.*, where theory would regard the tonic itself as the dissonance, though we have already shown (in Exs. 4 (*h*), 6 (*a*), 6 (*b*), 7 (*b*), 7 (*d*), &c.) that it does not require resolution—it is quite free in its progression.

The supertonic against the mediant, tonic being absent, is free according to rule, the superior strength of the supertonic fully accounting for this; the following examples illustrate this freedom\*—

No. 25. SCHUMANN. "Pilgrimage of the Rose."  
(a)

WAGNER. "Die Meistersinger."  
(b)

GOUNOD. "Redemption."  
(c)

For the same reason, the supertonic is free against the ♭6th (Ex. 26) or #5th, if this be not "false notation" for ♭6th (Ex. 25, *b*)—or even ♭3rd (Ex. 27), though combinations of these last notes are rarely met with.

\* The key of Ex. 25 (*b*) is assumed to be G; even if the second and third bars be regarded as touching on the key of E minor, the resolution of the 7th on B upon the dominant 7th of G proves, according to accepted theory, that it is *quitted* as belonging to that key.

No. 26. HANDEL. "Acis and Galatea." SCHUMANN. "Papillons," No. 4.

(a) (b)

No. 27. MACFARREN. "Rudiments of Harmony," Chap. xiii.

Our next "secondary note" is the submediant, which, I frankly admit, is the one note which does not appear quite to conform with the principle of subordination here set forth. In this case, as in all others, we must appeal to the practice of the great masters, and, having ascertained this, must then deduce such general rules as we can.

The submediant is dissonant against the mediant (if above that note), the supertonic (if submediant be in the bass), the dominant, the leading-note, the ♭2nd, ♭3rd, and ♭7th; the last three can be easily disposed of, for they are the notes which must be resolved (as chromatic), and they leave the submediant free (Ex. 28)—

No. 28. CHOPIN. WAGNER. "Die Meistersinger."

(a) Nocturne, Op. 32, No. 2. (b)

Being a constituent of the subdominant triad, the submediant, it appears, follows similar rules when combined with dominant or leading-note—namely, it requires resolution except when leaping *downward* to some note of dominant harmony; the only difference being that here we do not

usually *transfer* the submediant, as we do the subdominant, but practically leave it without resolution altogether—

MOZART. Pfte. Quartet, No. 2.

No. 29.

But the case of real difficulty is when the submediant is combined with the *tonic* triad, dissonating of course with the dominant; theory seems to say that it should have strict resolution, but practice declares it free—

MOZART. Fantasia in C Minor. BEETHOVEN. Quartet, Op. 59, No. 1.

No. 30. (a) (b)

The explanation is, perhaps, that this is a parallel case to that of the "diatonic supertonic 7th" and "added 6th"—theory regards the *dominant* as the discord, only exempt from resolution by virtue of its *strength*; certain it is that if the dominant were expelled from the chord a concord would remain—

No. 31.

The mediant is dissonant against the supertonic, subdominant, and (generally) the leading-note; also against ♭2nd, ♯4th, ♭6th, and ♭7th. Against the chromatics it is, as would be expected, practically free—Ex. 32 (a); also against the leading-note, as it is the latter which demands the resolution; but the following examples show that it has also

some freedom against supertonic and subdominant—Ex. 32  
(b and c) —

WAGNER. "Siegfried Idyll." GRIEG. "Lyrische Stückchen" Op. 12.

No. 32. (a) (b)

SHUBERT. Pfte. Sonata, Op. 78.

(c)

How is this? It must, I think, be borne in mind that though its unavailability for doubling and some other considerations necessitate our giving it a *secondary* position in the scale, yet it is a constituent note of the tonic chord, and I doubt whether it is generally desirable to let it leap, except to the tonic or dominant, which, if accented, should be part of the tonic chord; or to an unaccented leading note or dominant, &c., in which case the next accented chord should be the tonic; compare Ex. 11. It thus seems that the apparent freedom of the mediant results chiefly from its adaptability to effects of "anticipation"—a large subject which cannot here be entered upon, though a thorough appreciation of it is quite essential to the understanding of the harmony of some composers, and notably Bach.

The leading-note, besides being free as an anticipation, seems only to be so in one case, beloved by Grieg and others—namely, against the tonic chord and leaping downward to the dominant—

GRIEG. VI. Sonata, Op. 45.

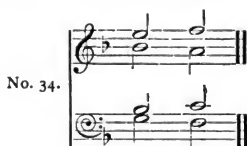
No. 33.



This is a genuine "double root chord"—dominant against tonic—and the leap of the leading-note to its generator is justifiable (compare Ex. 24).

The chromatic notes as dissonances seem *most rarely* free to leap; the most important of them, the  $\flat 6$ th, may occasionally leap to a note of the dominant chord, as already explained in treating of the submediant. And either  $\flat 6$ th or  $\flat 2$ nd may be made the apparent root of an artificial "chord of the 7th," and as such may leap because not here regarded as the dissonant element in the chord (compare Ex. 13).

Perhaps the chief practical importance of a realization of the laws of each separate degree of the scale is the ease with which a student can obtain sound progressions of harmony in the matter of *doubling*. A careful analysis of the part-writing of the best composers will show that the tonic is always a good (if not the *best*) note to double in almost every chord in which it occurs; perhaps the only exception is in a  $\frac{7}{4}$ ,  $\frac{6}{4}$ , or  $\frac{5}{4}$  on the dominant, and even here the doubled 4th would not be very offensive. Similarly, the dominant can be, and should be, freely doubled; in the mediant triad it is by far the most satisfactory note for the purpose, as connecting this strange-sounding chord with the key. Next in order is, of course, the subdominant, which is freely doubled in such chords as the "1st inversion of supertonic triad," "Neapolitan 6th," and "1st inversion of triad on the leading-note"; in the last case (Ex. 34) Macfarren is obliged to regard the doubling as exceptional, the subdominant being assumed to be the 7th in the discord of the dominant; but really it is the natural result of the combination of these three notes (supertonic, subdominant, and leading-note), the subdominant being the only *primary* note present—



The supertonic is, however, the next note in importance, and may also, at discretion, be freely doubled in this chord; and as a matter of fact I believe it is quite as frequently doubled as the subdominant; two obvious reasons may be given for this, but neither has the remotest connection with assumed "generators":—

1st. The chord is often employed as a "passing chord," as in the progression shown in Ex 35, where the smoothness

of the parts would justify the doubling of a far weaker note (*e.g.*, the mediant)—



2nd. The supertonic is consonant with both the other notes of the chord, while the subdominant is slightly dissonant with the leading-note.

The submediant is rarely doubled unless for some melodic purpose, or to obtain conjunct movement in a middle voice, the mediant very rarely, and the leading-note scarcely ever.

Now let us glance at a few of the advantages of these very easily remembered rules of doubling, which of course apply with the greatest force to "chords of the 6th," where the text-books allow most liberty and students most need guidance.

I. The very common progression at Ex. 36 (*a*) would not be worked by beginners as at (*b*) or (*c*), which is very frequently the case under the present system, especially by pupils using Dr. Stainer's "Primer" and other works containing a rule against doubling the bass note in a chord of the 6th—



II. The common consecutive 5ths at Ex. 37 (*a*) could easily be avoided as at (*b*).



III. Corresponding progressions in the minor mode would not be (as they are so often) similarly maltreated; indeed, the advantage of good "doubling" in a minor key is even greater than in a major; it is generally the doubling of the submediant (a *secondary* note) which brings the student into melodic difficulties here.

IV. The common consecutive 8ves at Ex. 38 (a) could be avoided as at (b) or (c)—

No. 38.

The exercise is written for two staves (treble and bass clef). It shows three variations of a progression from a G major triad (G-B-D) to a D major triad (D-F-A).  
 (a) Treble: G4, B4, D4; Bass: G3, B2, D3. This creates consecutive octaves in the bass.  
 (b) Treble: G4, B4, D4; Bass: G3, A2, B2. This avoids the consecutive octaves.  
 (c) Treble: G4, B4, D4; Bass: G3, F2, E2. This also avoids the consecutive octaves.

V. The special rules about the progression from the dominant chord to the submediant, or *vice versâ*, would be rendered unnecessary; for the student would generally choose to double the tonic in the submediant chord, and would easily find out that what before was desirable now became necessary. So also with dominant *seventh* and submediant.

VI. The somewhat conflicting rules of the different text-books regarding doubling in a succession of chords of the 6th could be reconciled, and a consistent rule of practice deduced—*e.g.*, Stainer's rule of doubling *root* and *5th* alternately would certainly apply to a succession of *primary* chords (Ex. 39, *a*); but Richter's (*i.e.*, double *root* and *3rd* alternately) would hold where one of the chords was *secondary*—Ex. 39 (*b* and *c*)—the 3rd in a secondary chord being generally a primary note—

No. 39.

The exercise is written for two staves (treble and bass clef). It shows three variations of a progression from a G major triad (G-B-D) to a D major triad (D-F-A).  
 (a) Treble: G4, B4, D4; Bass: G3, B2, D3. This follows Stainer's rule (root and 5th).  
 (b) Treble: G4, B4, D4; Bass: G3, A2, B2. This follows Richter's rule (root and 3rd).  
 (c) Treble: G4, B4, D4; Bass: G3, F2, E2. This follows Richter's rule (root and 3rd).  
 Above the first two variations, the text "or (better)." is written.

Again, in 5-part writing, what a help it is to know which are the best notes to double! For instance, in such a progression as that at Ex. 40 (*a*), if another part were added, Macfarren's rules would necessitate the doubling of the G (as

at (b) in Ex. 40; but surely B $\flat$  (the tonic) would give a better effect, as at (c)—



And what should we double in the last inversion of a "German 6th" if bound by the old rules? At Ex. 41 (a) the progression is in four parts, but if we add a fifth we must obviously double a dissonance, and it is a great advantage to know that the tonic, even as a dissonance, may be doubled, especially if it leap to the dominant, as at Ex. 41 (b)—



The probable *reason* for the doubling of primary notes is that they best define the prevailing tonality (just as does the frequent employment of the primary *chords*). One example will suffice to illustrate this: the chord of A minor with its *root* doubled suggests the tonic chord of the minor key with the *tonic* reinforced, but the same chord with the *3rd* doubled sounds perfectly appropriate in the key of C, the doubled note being still the *tonic*. With regard to the doubling of 3rds, there seems to be a good deal of confusion in some minds, as it happens that in the two principal chords of the key (tonic and dominant) the 3rd is a very sensitive note; hence some writers (making the tonic chord the basis of their investigations)\* have recommended that the 3rd should rarely be doubled *in any chord*. Others have got rather nearer the truth when they say that "a minor 3rd from the root may be doubled," for it happens that in a major key the minor 3rds from roots supertonic, mediant, and submediant are

\* That this is the case is proved by the fact that some of these authors write indiscriminately "do not double the 3rd of the *root*" and "do not double the 3rd of the *tonic*"—the latter being really a useful recommendation, the former a useless and misleading one.

all primary notes, while the minor 3rd of the leading-note (if this be admitted as a root) is the most important secondary note, the supertonic; but this principle utterly breaks down over the minor key; two of the three major 3rds (those of the mediant and submediant) are excellent notes to double, while the doubling of some of the minor 3rds (*e.g.*, that of the subdominant) is at least questionable. After what has been said, it is scarcely necessary to add that the desirability or otherwise of doubling any particular 3rd depends entirely upon the position of that note in the scale.

Another line of thought is here suggested, and might be profitably worked out; this is with regard to the question "What constitutes a modulation?" There seems no room to doubt that the tendency 150 years ago was to regard almost every chord as a *tonic*, and to arrange the passing-notes, &c., belonging to it in accordance with the key signature of that chord—

No. 42. BACH. "Wohltemperirte Clavier," Prelude 8.

To some extent this practice survived to more recent times\*—

No. 43. HAYDN. Minuet (from Symphony, No. 14).

But it must be admitted that modern tonality is not prescribed within such narrow limits; contrast with Ex 42 and 43 the following modern progressions—

\* The chord in bar 3 of this extract is of course the chord of E minor on a *pedal*.

No. 44.

BEETHOVEN. "Mount of Olives."



GRIEG. "Schmettarling," Op. 43, No. 1.



SCHUMANN. "Faust."



WAGNER. "Lohengrin."



Now is it not possible, in some cases of difficulty, to say whether a certain progression causes modulation or not by testing some particular note to prove whether it is felt as tonic, mediant, subdominant, &c.? For example, even Dr. Day, who was the first to appreciate the fact that "chromatic chords" (borrowed from nearly related keys) need not disturb the tonality, considered the progression at Ex. 45 (a) a modulation; yet the satisfactory effect of (b) proves that we have not ceased to regard the note  $E\flat$  as a tonic, or in other words that the resolution of the chord  $F, A\flat, C, E\flat$  on the concord of  $B\flat$  does not of itself cause a modulation into  $B\flat$ ; contrast

the bad effect of a similar progression in the key of B $\flat$  (Ex. 45, c). A similar example to (b) is shown at (d)—

No. 45. BEETHOVEN.  
Pfte. Sonata, Op. 10, No. 1.

(a) (b) (c) (d) SCHUMANN. "Paradise and the Peri."

The image shows two systems of musical notation. The first system, labeled (a) and (b), is from Beethoven's Piano Sonata, Op. 10, No. 1. It consists of two staves. The second system, labeled (c) and (d), is from Schumann's "Paradise and the Peri." It also consists of two staves. The notation includes various chords and melodic lines, with specific examples (a), (b), (c), and (d) highlighted to illustrate harmonic concepts discussed in the text.

Three other matters relating to the theory of harmony seem to have their foundation in the laws of tonality, and deserve investigation ; but these must be dismissed here with passing mention :—

I. The rule against "hidden 5ths" and "hidden 8ves" is largely influenced by the tonal position of the notes. The numerous exceptions given in different theoretical works nearly all have to do with the *primary* chords of the key, and there is very little difficulty in formulating a comprehensive code of rules and exceptions on this basis, the framework being of course that the 5th and 8ve of *secondary* notes should not be made too prominent by approach by similar motion in the extreme parts.\* The exception which allows the approach of the 8ve of a  $\frac{4}{4}$  by similar motion is not tonal, but neither, I venture to say, is it correct in its existing form. Surely Macfarren would not have called the following (Ex. 46, a) a good progression,† and surely Mr. E. Prout, who has

\* Many progressions employed by the best writers remain contrary to theoretical rule, but the large majority of these will be found to be in approaching *primary* 8ves or 5ths—e.g., from subdominant harmony to the 5th or 8ve of the dominant, &c.

† Since writing the above, I have noticed that Macfarren *does* make a *tonal* question of this approach to the  $\frac{4}{4}$ , allowing it only where the chord is the second inversion of tonic or subdominant, exactly as I have proposed (Ex. 46, c and d).

retained his rule but employs also "secondary  $\sharp$ s," would not justify Ex. 46 (b)—

No. 46.



The exception certainly holds in many cases, but the reason is that the 8ves in the two important "cadential  $\sharp$ s" (Ex. 46, c and d) happen to be the two most important notes in the key.

II. The difficult question of "False Relation" can be best worked out by reference to the relation of the chromatic notes to the prevailing *tonic*—the worst false relation being that between the major and minor *mediant*, the mediant being essentially the modal note of the scale.

III. The *raison d'être* of the "Pedal" is in the strength and freedom of the tonic and dominant against all the chords of the key; and seeming examples of "mediant pedal," &c., will be found capable of explanation by the freedom of super-tonic and other notes above a stationary mediant.

In conclusion, if I have overlooked any theoretical system which is built upon this foundation, I shall be very glad to hear of such system, for it appears to me impossible to obtain a thorough command of harmony without its aid—though no doubt many have attained to proficiency without *consciously* giving it much attention. Professor Sir G. A. Macfarren gives many incidental proofs in his theoretical works that he was very far from ignoring the *tonal* principle—as, for instance, when he justifies the doubling of major 3rd in chromatic chords on  $\flat 2$ nd and  $\flat 6$ th, because these 3rds (subdominant and tonic) give out as their most important harmonics the tonic and dominant respectively, these notes being available for "pedals"; but even he cannot be said to have consistently followed it out.



## DISCUSSION.

THE CHAIRMAN.—Ladies and Gentlemen, this subject is one in which I may reasonably be supposed to feel a great interest, to have formed some definite opinions, and to have given certain rules about practice. But the enunciations of our lecturer, and the illustrations, have followed one another so rapidly, that with my utmost desire to take consecutive notes thereof I have found my mass of notes completely mixed, and it is very difficult indeed to present anything like a reasonably connected comment on the lecture. I am inclined to think that a number of the principles enunciated by Mr. Prout may be explained, not on the principle of tonal relationship, however important that may be, but on that, for instance, of the transference of a dissonant note from one part to another, and then taking its more regular progression. Or else we should find in many cases that it was a question of that which I have spoken of, and still think to be a matter of deferred resolution: that in which either the dissonance has actually been prolonged, or been transferred again to another part, or else being implied to remain has ultimately resolved, and therefore that there has been an implied resolution. Or, as in a particular instance, which Mr. Prout played from Schubert in B minor, it was clearly a case of simple ornamental resolution. That I should simply call skipping to another note of the chord prior to the resolution. Again, certain instances in which a dissonance is supposed to rise, I think may be explained on the principle of its being an auxiliary note, and therefore not treated with regard to the tonic at all. Then, in a number of other instances, if we find that such and such a note takes this or that progression, I don't think it is because of its relation to the tonic at all, but because the rules that appertain to that note with regard to the root, which are acknowledged by all musicians, compel that it should take certain progressions in particular cases. I may be wrong, but those are among the things that have just struck me while our lecturer's interesting remarks have been in progress. Our lecturer also made one remark with regard to the tonic note being a note of the dominant chord. Of course that opens up the whole question of the chord of the 11th, and therefore the remarks appertaining to that would involve a controversy upon that point likewise. I have also thought that some of the exceptional progressions with regard to the dissonant notes may be explained on the well-known view which Macfarren was perhaps the first to formulate, although not the first to observe, that when the

root is absent the dissonant note is more free than it would be when the root is present ; on the principle that "when the cat's away, the mice will play." Then again, that interesting case of the so-called  $\frac{6}{4}$  on the subdominant, or added 6th cadence. That has always struck me as rather an interesting example of a cadence involving the two elements of the perfect cadence and the plagal cadence. I don't know how far that is felt, but of course there are those theorists who regard the subdominant as the root of the  $\frac{6}{4}$  on that note of the scale, and there are others who regard it as being part of the chord of the 11th on the dominant ; and if you take both these views combined you get the very acme and perfection of a cadence ; the conclusiveness of a perfect cadence with the additional force of the plagal cadence—the two in combination. With regard to that question of the exceptional progression of a dissonance when the root is absent, it is by no means a very modern progression or an exceptional thing. You find it perpetually in the old masters. That is an exceedingly common thing, but I am not sure whether it was a question of tonal relationship ; but at all events, so far, I think, Mr. Prout may claim a little in favour of his own view. It is a curious thing, which I am sure Mr. Prout would not recommend a student to follow, that question of skipping from a  $\frac{4}{2}$  or a  $\frac{3}{2}$  inverted from a diminished 7th. There is an instance of this in the "May Queen," and a splendid effect it is ; yet I think it is the very great strength of that 3rd to the tonic which follows it in the upper part which greatly reconciles us to it. Such instances as that rather favour the general feeling of Mr. Prout's view of the strong relationship of the tonic. I am inclined to think that more than one case of exemption of the same kind adduced by our very able lecturer may be explained on some other principles without reference to tonal relationship. Still, I am not at all prepared to say that the relationship of the tonic has not been a somewhat overlooked matter in connection with harmonic progressions. We have been very much interested in this paper, and I ask you to join me in thanking Mr. Prout to-day.

(The vote of thanks was passed unanimously.)

Mr. CURWEN.—I should like to say, Mr. Chairman, that I am entirely with Mr. Prout in his argument. I am naturally in sympathy with it because I belong to a school of harmony workers who attach very great importance to tonality, and in fact refuse to allow the pupil to think of anything else in the early stages of work. Then we had mentioned in this discussion the name of Sir George Macfarren. He was distinguished among theorists for his extreme sensitiveness to tonality, and for his insistence that there should never be a place in any composition where the key could be said for a

moment to be dubious, and that there should be no confusion between major and minor keys. If I may criticise Mr. Prout at all, it would be not for the argument he has brought forward, but rather for the way in which he has stated his case. He speaks of tonality as an aspect of harmony. Now, tonality, to my mind, is harmony—is the very essence and substance of harmony. You might as well try to explain court etiquette without reference to the Queen, as to explain harmony without reference to tonality. It seems to me that this tonality is the very soul of harmony, without which the whole fabric comes to pieces.

MR. CUMMINGS.—I feel it is necessary to defer judgment upon this paper until we have had it under our eyes to consider it. I, for my part, shall be glad to do so because I hope I shall be able to find a solution for many things which I have seen in our old friend, Handel, and have never yet been able to reconcile with my conscience, particularly in the recitatives. I cannot agree with Mr. Curwen about his reference to the mixture of the minor and major key. I feel that after all the proof of the pudding is in the eating. The ear must decide what is pleasant and what is otherwise, and your rules will have to be made for that. I could instance for you to-night a composition which has alternative bars in C major and C minor—I am bound to say it is one of the most charming things I know. I do not think it does to dogmatise about what we suppose to be the exactitude of the limits placed upon music by Providence or Science. I believe Science has very often to follow experience, and I believe experience sometimes shows one generation what the previous generation has considered very offensive. I think we shall have to defer our judgment upon the paper until we get the printed report. I regard it as one of the great benefits of this Society that abstruse questions of this kind can be brought before us in our own private studies, and we can form a mature judgment upon them.

THE CHAIRMAN.—With reference to what Mr. Cummings has just said, I am inclined to think that the confusion of tonality to which Mr. Curwen was alluding was the tonality between the major and its so-called relative minor. I think so, because that was a strong point with Sir George Macfarren.

MR. E. PROUT.—I think we shall most of us be agreed, whatever our theoretical views may be, that practice has to precede theory. The great composer comes first, and by the light of his genius he invents, and the humble theorists like Dr. Day, Sir George Macfarren, and myself, and anybody who writes books, follow at respectful distances. It is our business, not to find fault, not to say the composer ought to do something else, but to make our theories

correspond with what he has done ; and if we find something exceptional—some of these exceptional progressions—the best thing, and the wisest thing, and the most modest thing to do is not to say, “Bach is wrong,” or “Beethoven is wrong,” but to go and find out why he did it. We know a great genius will never go contrary to the laws of Nature ; therefore let us investigate those laws, and see if we can explain what Bach and Beethoven have done.

MR. L. B. PROUT.—I have first to thank you for the kind reception you have given to my paper. When this was written I was not aware that I should have to read it before a meeting of this kind. I felt there would be considerable difficulty, and am much obliged to you for deferring definite judgment upon the paper, which is more suited for reading than for listening to. With regard to our Chairman's remarks, I made a note about transferring dissonances ; but I have many examples where the dissonances absolutely disappear, and I cannot account for a great many of those instances as “transferring.” Many of the isolated progressions could be explained in some other way than that which I have offered, but the explanations will be so diversified that I venture to think it simplifies matters to look at everything with regard to tonality. That many progressions are not taken with regard to the *root*, but to the *tonic*, I think I proved in quoting a series of examples where the tonic was respectively root 3rd, 5th, and 7th, in all of which it was free to skip to the dominant. That seems to prove conclusively that the leap is in itself good, and there is no connection with the supposed relation to root. As the hour is so late I will not make any further remarks, except again to thank you for your reception of a somewhat difficult and, I am afraid, a dry paper.

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DECEMBER 8, 1891.

W. H. CUMMINGS, Esq.,

IN THE CHAIR.

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*THE COMPOSER'S INTENTION.*

BY EDGAR F. JACQUES.

THE subject on which I am about to address you has been so often before the public of late, in one form or another, that I might well have hesitated to bring it forward again, were it not that its great importance—which I assume no one will question—gives me reason to hope that I may count on your patience while I lay before you certain aspects of it upon which I greatly desire to elicit opinion. The necessity for careful study of the scope and meaning of art, and of the duties which devolve upon its interpreters, becomes more pressing every day; and yet the number of those who undertake it is exceedingly small. This, at least, I infer from the fact that the majority of those who express themselves on the subjects in question speak as though there were no difficulties in the way—a sure sign that they have given little attention to the problems involved. My own sense of these difficulties is such that I have prepared this paper less as an assertion of personal views than as an incentive to discussion. With that end before me I have drawn largely on the opinions of great writers, feeling that truth would become visible in proportion to the number of variously coloured lights I could bring to bear.

I will ask you, first, to consider the nature of that which, in this connection, we call an "Intention." I take it that the definition of this word given in Professor Fleming's "Vocabulary of Philosophy" fairly represents the meaning usually attached to it by the average Englishman. Professor Fleming defines an Intention to be "that act of the mind by which we contemplate and design the accomplishment of some end." Now it is felt by many that this describes a mental state which is far too deliberate—far too dependent on the reasoning powers to be identified with that of a musician of genius (or even of talent) in the act of composing. Something

is to be said in support of this view. We have, for instance, Schopenhauer's dictum that "the invention of melody, the exposition of all the deepest secrets of human desires and feelings, is the work of genius, whose work is here more obviously than elsewhere free from all reflection and conscious purpose, and may be called an inspiration. Here abstract notions are sterile as elsewhere in art: the composer reveals the innermost essential being of the world, and expresses the profoundest wisdom in a language his reason does not understand; as a magnetic somnambulist gives account of things of which she has no notion when awake."

And, should this be regarded as suspicious testimony on account of its transcendental origin, we have, in Mozart's attempt to describe the process by which musical works came to maturity in that marvellous brain of his, evidence that cannot be questioned. Writing to a friend, the Salzburg Master says:—

"I now come to the most difficult part of my letter, which I would willingly pass over in silence, for here my pen denies me its service. Still I will try, even at the risk of being well laughed at. You say, you should like to know my way of composing, and what method I follow in writing works of some extent. I can really say no more on this subject than the following, for I myself know no more about it, and cannot account for it. When I am, as it were, completely myself, entirely alone, and of good cheer—say, travelling in a carriage, or walking after a good meal, or during the night when I cannot sleep; it is on such occasions that my ideas flow best and most abundantly. *Whence* and *how* they come I know not, nor can I force them. Those ideas that please me I retain in memory, and am accustomed, as I have been told, to hum them to myself. If I continue in this way, it soon occurs to me how I may turn this or that morsel to account, so as to make a good dish of it, that is to say, agreeable to the rules of counterpoint, to the peculiarities of the various instruments, &c.

"All this fires my soul, and, provided I am not disturbed, my subject enlarges itself, becomes methodised and defined, and the whole, though it be long, stands almost complete and finished in my mind, so that I can survey it, like a fine picture, or a beautiful statue, at a glance. Nor do I hear in my imagination the parts *successively*, but I hear them as it were all at once (*gleich alles zusammen*). What a delight this is I cannot tell! All this inventing, this producing, takes place in a lively pleasing dream. Still the actual hearing of the *tout ensemble* is after all the best. What has been thus produced I do not easily forget, and this is perhaps the best gift I have my Divine Maker to thank for.

"When I proceed to write down my ideas, I take out of the

bag of my memory, if I may use that phrase, what has previously been collected into it in the way I have mentioned. For this reason the committing to paper is done quickly enough, for everything is, as I said before, already finished; and it rarely differs on paper from what it was in my imagination. At this occupation, I can therefore suffer myself to be disturbed; for whatever be going on around me, I write, and even talk, but only of fowls and geese, or of Gretel or Bärbel, or some such matters."

And Richard Wagner, whose own music we are not accustomed to regard as altogether the "profuse strains of unpremeditated art," has these words in his essay on Beethoven:—

"There is but one state which can surpass the musician's: the state of the Saint; and that especially because it is enduring and incapable of being clouded, whilst the ecstatic clairvoyance of the musician alternates with an ever recurring state of individual consciousness, which must be thought all the more miserable as in the inspired state he was lifted higher above the barriers of individuality."

Wagner's use of the word "clairvoyance" recalls Vogl's use of it to describe Schubert's state while composing his greatest works. He used even to tell an anecdote in proof of the composer's unconsciousness. Finding a song of Schubert's which had been left at his rooms too high for his voice, Vogl had it transposed, and after a fortnight sang it to Schubert in the lower key. When he had finished, the genial Franz said: "Really that song is not so bad. Whom is it by?!"

It may be interesting to note that in an essay, entitled "The normal clairvoyance of the Imagination," Bulwer Lytton urges that the power, possessed by imaginative persons, of seeing with their mind's eye and describing places they have never visited, is every bit as wonderful as that claimed by clairvoyants properly so-called. The essay is one of the series called "Caxtoniana."

Of course there is an explanation of all this. It was, indeed, suggested long ago by John Locke in the very first paragraph of the work which immortalized his name. "The understanding," he says, "like the eye, whilst it makes us see and perceive all other things, takes no notice of itself, and it requires art and pains to set it at a distance and make it its own object." "It is difficult," as Goethe put it, "to think about thinking."

In that delightful essay of Hazlitt's, "Whether genius is conscious of its own powers?" we find this very suggestive remark: "It is only where our incapacity begins that we begin to feel the obstacles, and to set an undue value on our triumph over them." The question has been treated

with magnificent fulness by Carlyle in his essay headed "Characteristics." One or two plums may be extracted: "The healthy know not of their health, but only the sick; this is the physicians' aphorism, and applicable in a far wider sense than he gives it"; and again, "throughout the whole world of man, in all manifestations and performances of his nature, outward and inward, personal and social, the Perfect, the Great is a mystery to itself, knows not itself; whatsoever does know itself is already little and more or less imperfect. Or otherwise, we may say, Unconsciousness belongs to pure unmixed life; Consciousness to a diseased mixture and conflict of life and death: Unconsciousness is the sign of Creation; Consciousness at best that of manufacture. So deep in this existence of ours is the significance of mystery."

Professor Hanslick, in his book on the "Beautiful in Music," says: "Thanks to that primitive and mysterious power whose mode of action will for ever be hidden from us, a theme, a melody flashes on the composer's mind. The origin of this first germ cannot be explained but must simply be accepted as a fact."

There are some beautiful lines in Browning's wonderful poem "Abt Vogler," which embody the same thought:—

"Here is the finger of God, a flash of the will that can,  
Existent behind all laws that made them and, lo, they are!  
And I know not if, save in this, such gift be allowed to man,  
That out of three sounds he frame, not a fourth sound, but a star."

Now all this seems to tell in favour of those who urge the unfitness of the word "intention" to describe the guiding force which works in the mind of a composer. The ordinary operations of the mind—weighing, selecting, rejecting, piecing together, separating, arranging and what not, seem to have little, if anything, to do with the matter—seem, indeed, to be useless. I say "seem," for I do not think the process so mysterious as many would have us believe. It must be remembered that great proficiency in anything means a more or less automatic performance of the necessary operations. The whole theory of training is based on our power to acquire this automatic facility. And the fact that we are no longer conscious of certain adjustments, adaptations, and delicate discriminations, certain selections, fittings, and rejections is, of course, no proof that they are not taking place. Facility in the practice of an art may be natural or acquired. In the case of great composers it has nearly always been both. Incessant practice has developed to the full the gifts already possessed. Just as the writer thinks no longer of grammatical rules, or of the artifices explained in books of Rhetoric, so with the experienced composer. There is a very significant passage in Wagner's



work, "A Communication to his Friends," which well explains this:—

"I had previously had to gain the capability of musical expression, in the same way that we learn a language. Until we are completely masters of a foreign and unusual idiom, we must, in all we say, take into consideration its peculiar character; in order to be intelligible, we must continually pay attention to the expression itself, and weigh *what* we wish to say with express reference thereto. Thus in every one of our utterances we are hampered by having to observe the formal rules of the language; we cannot tell unreservedly from our involuntary sentiments the state of our heart, *what* we feel, and what we perceive; on the contrary, we must, for their manifestation, absolutely mould our views and sensations on the expression of which we are not such masters as of our mother tongue, wherein, completely careless about the matter, we find the right expression as a matter of course without even willing it. I had now, however, thoroughly acquired the language of music; I possessed it as though it was really my mother tongue, and when I desired to communicate anything, had no longer to trouble myself about the formal part of the expression; the expression was always ready whenever I required it to communicate, according to my inward impulse, a definite view or sensation. But we do not speak without exertion an unusual language quite correctly, till we have imbibed its spirit, till we feel and think in it, and thus desire to express in it exactly what, according to its spirit, can be expressed in it alone. It is not till we speak completely in the spirit of a language, till, quite involuntarily, we feel and think in it, that we gain the facility of extending the spirit itself, of enriching and expanding at one and the same time what is to be expressed at the same time as the expression."

In a letter to Liszt dated May 8, 1859, Wagner writes: "People say 'go to work, then all will be right.' Very well in its way, but I, poor devil, lack routine, and if ideas do not come to me of themselves, I cannot make them."

It is now, I think, sufficiently obvious that the "clairvoyance" we have been talking about is due to what is known as "unconscious cerebration." The brain, on account of its special aptitude in a particular direction, works more or less automatically, and the task of the composer is reduced, as we have seen in the case of Mozart, to little more than that of a secretary. He writes down what his imagination hears. And, of course, if we are to speak by the card, it is evident that there is a certain looseness in the use of the word "Intention" as applied to music so composed: for it is obviously a contradiction in terms to speak of an "unconscious intention." We may, therefore, I think, allow that those who cavil at the word have, at any rate, one leg

to stand on. But we cannot, I am afraid, admit that they have two, because there is another class of composers who do not produce so unconsciously. The sketch-books of Beethoven have, of course, already occurred to your minds as a case in point. A very little study of these invaluable records will convince the most sceptical that in the composition of each of his works Beethoven not only had a very strong clear "intention," but was able to keep it steadily before him while he sought for the exact musical sounds best fitted to express it. On this, Mr. Rockstro, in Grove's Dictionary, has very shrewdly said: "When carefully analysed, the method of Mozart and Beethoven will be found to bear a closer analogy to each other than we should at first sight feel inclined to suppose. Mozart was a mental sketcher; Beethoven a material one. The former carried on in his brain the process which the latter worked out on paper—*et voilà tout.*" And if this view be correct we must accept the word "Intention" as the best available, under the circumstances, for both classes of composers—the conscious and unconscious. At the same time it is impossible to overlook the fact that while with Mozart the intention seems to have been the production of a purely musical result, with Beethoven this was by no means always the case. There is plenty of evidence on this score. To say nothing of the works to which he has given titles, such as the "Eroica" and "Pastoral" Symphonies, and the "Farewell" Sonata; or of the tabulation of certain harmonic progressions *with their emotional significance plainly indicated in writing* at the end of the "Studies in Thorough Bass"—we are told by Schindler, in his "Life of Beethoven," that in the year 1816 the master thought of preparing an edition of the pianoforte sonatas. For this he had three special reasons: the first alone, however, now concerns us. This was "to give the poetical idea underlying many of those works, and thereby make them easier of apprehension, and their interpretation more definite." Schindler gives the German words in italics as if they were the actual words of the master. Ries, too, in his "Notizen," tells us that "in his compositions Beethoven often imagined a definite subject." Of the pianoforte sonatas in E and G, Op. 14 (Nos. 1 and 2), Ries tells us that they contain as contents a dialogue between husband and wife, or between lover and mistress. In the second of these sonatas the dialogue, as well as its meaning, is expressed with greater significance, and the contrast between the two principles introduced becomes the more perceptible. These two principles Beethoven named the beseeching and resisting (*das bittende und das widerstrebende*). Schindler also says—and I would draw your special attention to this—"One can only get at the full

truth and certainty of the composer's intention by interpretation (Vortrag) which, nevertheless, is more difficult than is imagined. Especially are the words indicating a quicker or slower rate, such as *ritardando*, *accelerando*, and yet others, insufficient in their ordinary acceptation for the wonderfully shaded interpretation given by Beethoven." And we have Mr. Thayer's authority for it, that, in a conversation with Neate, Beethoven said: "I HAVE ALWAYS A PICTURE IN MY MIND WHEN COMPOSING AND I WORK TO THAT."

It is of course not impossible that Mozart may have produced his music under the influence of certain feelings or ideas; indeed, it is hardly possible to think otherwise when one hears his *best* works. But Mozart seems either to have been unconscious of this or to have regarded it as a matter that would take care of itself.

Haydn is more legitimately the forerunner of Beethoven in this respect. We read that, when about to compose, he imagined a little romance which might furnish him with musical sentiments and colours; and, further, that when disposed to tenderness and melancholy he noted down themes for adagios and andantes, and when in good spirits, subjects for airs and minuets.

If we take more recent composers we have our hands full at once: Schumann, Mendelssohn, Chopin, Liszt, and many others must be included among those who meant their music to convey something more than vague impressions of the sublime, the beautiful, the graceful, or the pretty.

"Schumann," says Reissmann, in his life of that composer, "never regarded music otherwise than as the art of representing those things that stirred his soul. He tried to give us towns, names, persons, and individual experiences." But a quotation from the master himself will give us an even clearer indication of his idea of music. He says: "Music commenced as the simple expression of joy and sorrow (major and minor). The ill-educated man can scarcely believe that it possesses the power of expressing particular passions, and therefore it is difficult for him to comprehend the more individual masters such as Beethoven and Schubert. We have learned to express the finer shades of feeling by penetrating more deeply into the mysteries of harmony." Hear, too, what Rubinstein says: "I am convinced that every composer writes not merely notes in a given key, a given *tempo*, and given rhythm, but, on the contrary, encloses a mood of the soul, that is, a programme, in his composition, in the rational hope that the interpreter and hearer may apprehend it."

We will now, if you please, ignore altogether the difference between unconscious and conscious composers, and use the word "Intention" *faute de mieux*, to designate—first, that

musical effect which the composer had in his mind whilst or before writing, and which he wishes his music to produce when performed; second, that feeling or idea (when it exists) which was the cause of the music; and some part at least of which it may be supposed the music will convey to suitably practised listeners, *if properly performed*.

To deal first with the purely musical effects. In ancient times the composer of a ditty was at the same time the singer of it, and in the East there is reason to suppose that he would have considered himself disgraced if he had sung it twice in the same way. If it attained to anything like popularity it spread over the land, and was gradually so transformed that its own father would probably not have recognised it. It had become the common property of the nation, and was a *FOLK-SONG*. Similarly with the music of the church: the Plain Chaunt melodies of the Antiphon and Hymn, both of which took their rhythm and time from the words to which they were set, and even the notes of which were not fixed with certainty, since (to quote Mr. Rockstro): "though the neumæ did, indeed, show at a glance the general conformation of the melody, they entirely failed to warn the singer whether the interval by which he was expected to ascend or descend was a tone or semitone, or even a second, third, fourth, or fifth." It is clear that all through the Middle Ages there could have been little question of the composer's "intention," since his office was simply to supply raw material for the singer to turn into living art. It is unnecessary to weary you with even a sketch of the stages through which notation passed—they are sufficiently familiar. I need only ask you to remember how the progress has all along been in the direction of definiteness; how, gradually, the *notes* were fixed, then their time-values indicated, and then the necessary accidentals (previously left to the singer) written in; how, finally, marks of expression were added and words used to indicate speed, these being supplemented later by metronome-marks. We have, indeed, so clipped the wings of the executant that we no longer expect extemporized cadenzas, either in an opera or in a concerto. The position of the creative artist has been slowly but surely rising in dignity and importance; and in proportion as this has been the case so has the responsibility of the performer increased. As Miss Frances Power Cobbe has very beautifully said, the performer "is the Aaron who must give forth to the chosen race the prophecies which Moses has received but cannot utter."

One of the most eminent of Italian singing-masters complained to me the other day that the change of which we have been speaking no longer made it necessary for the singer to use his or her inventive power. The remark of

course applies with equal strength to the instrumental performer. But it seems to me that the sympathy and insight, the self-repression, and the general culture necessary to enable a performer to convey to his hearers the thoughts of another and greater mind, with only a *minimum* admixture of his own, imply a higher and a worthier order of intellect than that which, possessing a certain facility of invention, simply allows the impulse of the moment to rule.

The degree in which it is incumbent on a performer to be faithful to the composer's intention is not, however, always the same. It is obvious that in the old days composers left a great deal to the performer. The system of "Figured Bass," for instance, shows how slight an importance composers attached to the literal reproduction of their own musical imaginings. And the great paucity of expression-marks in the works of Bach, Mozart, and others supplies similar evidence.

It is plain that the most earnest worshipper of his composer's intention will, if he confine himself to a strict obedience to *the text*, often derive therefrom more of the letter which killeth than of the spirit which giveth life.

There are two different schools of thought (if they may be so dignified) on this question of fidelity to the composer's intention.

Rubinstein said to a pupil: "Do I want *your* rendering of Bach, Tausig's of Chopin, or Mr. Bülow's of Beethoven? Not a bit of it. I want Bach, I want Beethoven, I want Chopin as they give themselves to us. They are good enough for me; for my pupils they must be good enough too."

That represents one view.

The other I cannot do better than put to you in the words of the Rev. P. T. Forsyth; I quote from that excellent book of his (which deserves to be more widely known) called "Religion in recent art." He says: "We shall never get the true taste for art afloat till we can set people free from the paralysing fear of going a jot beyond the direct and immediate consciousness of the artist at his work." I may mention that this view is taken also by Mr. Oscar Wilde, and many others. Mr. Wilde has put it in this way: "The beauty of the visible arts is, as the beauty of music, *impressive* primarily, and it may be marred, and often indeed is so, by any excess of intellectual intention on the part of the artist. For when the work is finished it has, as it were, an independent life of its own, and may deliver a message far other than that which was put into its lips to say."

The wish expressed by Rubinstein, who wants Bach as Bach gave himself to us, has this grave drawback—it cannot be granted. Of course, if he refers only to the notes, we can oblige him; but if any one really thinks that power to play the correct notes qualifies one as an interpreter of Bach—

why, he must be allowed to think so, that is all! It is true that even in these days Bach is often played with an almost entire absence of expression, or light and shade, and hated accordingly; but we cannot suppose Rubinstein (of all people) to wish Bach to be so played, and as he must very well know that no two players are agreed as to the speed or phrasing of, for instance, the Forty-eight, one would like to ask, how we are to get Bach "as he gave himself to us," with the certainty that we *are* getting him as he gave himself to us? The vendors of a famous starch, some years ago, used to advertise, "Ask for so and so's patent starch." After a time they found it necessary to add, "See that you get it."

I fear almost to tread the field on which but a few short months ago two heroes fought so fiercely on the subject of "additional accompaniments," but I trust that some one will touch upon this branch of the subject presently.

To me, I confess, it seems that tampering with the instrumentation of a master is allowable only when such interference leads to the better presentation—the more complete revelation of his thought to those for whose edification the change is made. If, by reason of the inevitable modifications effected by time, certain features in an old masterpiece sound odd and grotesque, and stultify or imperil the effect of higher qualities, are we not justified in removing them?

Let Tennyson answer:—

"He loves the present and the past  
Who lops the mouldered branch away."

Then there is of course the debated legitimacy of transcriptions or performances on instruments of one kind, of works written for instruments of another, a practice in which even the greatest performers, as well as composers—from Bach to Liszt—have indulged. I hope that this too will be discussed.

With regard now to the feeling or idea which preceded the birth of the music, and of which we had an example in Beethoven's remark to Neate, "I always have a picture in my mind when composing."

It is evident that music cannot paint "pictures."

Music imitates: (1) certain of the characteristics by which emotions reveal themselves to our consciousness—either inwardly, as felt by ourselves; or outwardly, as inferred from sounds and signs (gestures and so on) made by others. We regard it, therefore, as "expressing" the emotion or emotions of its composer.

It imitates also (2) certain characteristics of the movements of things or living beings, or of the effects upon our sensations or perceptions of such objects even when they are not in motion; and *may*, therefore, bring to our minds (by

suggestion, and by suggestion *only*) notions of the objects themselves.

And it may of course imitate (3) the pitch, the intensity, the *timbre*, and the rhythm of all kinds of natural sounds; by this means also bringing to the mind's eye recollections of *things seen* in connection with *sounds heard*.

But no picture in the literal sense, that is to say, no visual image of any kind can be conveyed by music from one mind to another. The "pictures" we derive from music are subjective. "Music," says Dr. Crotch, "has been called the language of nature, but it is a very imperfect language; it is all adjectives and no substantives. . . . It may speak of something serene, joyous, wild, tender, grave, melancholy, troubled, agitated, or pathetic, but without words lend their aid we remain ignorant what this thing may be."

Bombet words his statement concerning Haydn's method of composing with great intelligence: "He imagined a little romance *which might furnish him with sentiments and colours.*" Clearly the writer was aware that these were the only features of the "little romance" that could be expressed by means of music.

There are, however, many who will not admit that music can convey, with any degree of definiteness or certainty, even the limited number of impressions I have here attempted to describe. For such persons, of course, the "poetic basis" of music has no interest. The "composer's intention" with them means his *musical* intention, nothing more; and even this they are often content to regard as sufficiently if not fully expressed by the ordinary musical notation. On this head, too, I hope that something may be said.

And now, ladies and gentlemen, I shall ask you to take up and unravel the tangled skein I have laid before you. If, afterwards, I am able to work the threads into a pattern of reasonable consistency, I shall esteem myself fortunate indeed.

## DISCUSSION.

THE CHAIRMAN.—Ladies and gentlemen, we are all agreed that Mr. Jacques deserves our cordial thanks for so interesting and instructive a paper. It affords much food for reflection, and must have taken a considerable amount of time and trouble to prepare. It could have been strung together by no mere scissors-cutting, and in your behalf, therefore, I beg to tender our most grateful thanks to Mr. Jacques. It is always very difficult, in the case of a paper of this kind, dealing with deep subjects, to make any critical remarks immediately following its reading. One requires not only to read, but to think it over. But I must say that Mozart's letter, which was read, was extremely interesting, particularly at a time like this, when the whole world has been celebrating the centenary of the death of that extraordinary man. It only proves what an in-born genius he was: his manner of dealing with music was quite unlike that of any musician who preceded or followed him. What he did was because he could not help it. He commenced, as you know, writing symphonies here in London, when he resided with his father in Pimlico; then but eight years of age he completed three symphonies, and I do not think that any kind of composer's intention could have accomplished that. It is also interesting to have the thoughts brought before us of Beethoven, whose principle appears to have been indomitable hard work. Undoubtedly his genius was great; but he seems to have felt the necessity for constant and steady application. That we learn from his sketch-books. But when one reads the stories which are told of him, I am somewhat sceptical, and I cannot believe, although Beethoven is reported to have said he always had a picture before him, that that could have been the case. I should much prefer to think that he wrote music because he could not help it. And again, when we come to the performing artist depicting something he has never seen, it must be obvious that the thing is impossible. Admitting that Beethoven had a picture in his mind's eye, how could the performers possibly reproduce it, when Beethoven himself, conducting his own symphony, deaf at the time, was beating out of accent entirely? I think it is one of the glories of music that, after all, the artist, whether he be instrumental or vocal, should have some part—if he have any talent or genius at all—in the exposition of the beautiful thing which may have been prepared for him. It seems to me that the composer's work lies, as it were, like a picture in simple black and white, and that the artist who sings or plays has to give it its colouring;



hence, I am inclined to differ from Rubinstein. I do not think that it would be at all a desirable thing that all executive artists conceived and delivered the message which was given to them in the same manner. When listening to the reading of the Scriptures I have often thought what delight there was in the varied readings one hears in church. One man, by his peculiar accent on a particular part of the sentence, brings out absolutely a new idea, something not thought of before. Surely in music—that glorious art—we, too, should be allowed the same freedom and the same privilege. All one can wish for is, that the composer should not be distorted, parodied, or travestied in any way; but when it comes to the mere colouring of the subject, then it is a question of taste, and I think it is very important that this should be left to the executant.

Mr. Jacques has touched upon one or two other matters very lightly; indeed, he seemed rather to avoid the question of additional accompaniments. I confess, for my own part—purist as I am—and loving to see old works reproduced as the composer left them, I am not at all of the opinion that they should always be produced without additional accompaniments. It is quite impossible to reproduce the surroundings in which they were first performed instrumentally or vocally; and with regard to the latter, though one hears a great deal about “modern vocalism,” and that the art of singing is dying out, I am bound to say that I do not believe it. I have frequent opportunities of examining old instruction books, and I can safely say that in almost every case the rules given for breath-taking are simply atrocious. In modern days we have much advanced in that respect, and we have also improved in the instrumental art. For instance, in the string department, although we may have super-added some vulgarities, yet I must say that my experience leads me to believe that the performing of music of the past was no better than that of the present. In matters of phrasing and kindred things, I think that vocalists and instrumentalists are better now than they were in days gone by. For that reason I feel very strongly that it would be absurd to try and tie down the performer to some prescribed method, presumably the intention of the composer. It is quite impossible for us to know what that intention was. Again, it seems to me that composers are often credited with more conservative intentions than they actually possessed, and would disclose were they amongst us now. A discussion took place some little time ago about the transposition of composers’ keys, and a great fuss was made over the matter. I did not take any part in that discussion for the simple reason that my mind was not made up. I have, however, gone into the subject since, and find that the old masters—

Handel, for instance—were extremely gratified to get their works performed anyhow, utterly indifferent in what key they were played so long as they were produced. All the early composers were glad enough to transpose their pieces from one key to another. The composers naturally desired the best performance; but they were more anxious that their works should be performed.

Mr. J. S. SHEDLOCK.—Mr. Jacques spoke of Beethoven having a programme or an intention, and mentioned Haydn as the forerunner of Beethoven. I quite agree in that; but has he fallen back quite far enough? I think Mr. Jacques draws the line somewhat too sharply when he says that we do not know enough of what the older composers meant. We do know, for instance, that the church cantatas of Bach are full of what we call "programme music." There is a religious, romantic spirit running through them. Mr. Jacques also went on to say that composers now expressed themselves in a much more definite manner, and he spoke about Bach and Handel as being careless or indifferent as to the accompaniment. My own opinion is that they merely jotted down the figure heads, which, I take it, was the custom of the period, due, by no means, to indifference. In the case of Bach, who wrote his cantatas for St. Thomas's church in Leipzig, he superintended their preparation himself, and rehearsed them, as it were, by word of mouth; so that carelessness or indifference can hardly be ascribed to him. As to the question of following the intentions of the composer—*i.e.*, with reference to the reading, the query presents itself: "Have composers at all times recorded exactly what their intentions were?" It is my opinion that there are one or two instances in which we clearly see that they were unable to do so, as, for instance, in the case of Schubert's songs. Many say that he had the orchestra in his mind while writing his accompaniments, and composers such as Liszt or Brahms have arranged some of them for the orchestra. So that, if we follow the paper, we don't always get the intentions of the composer, because they have not been properly recorded. I quite agree that we ought not to have Chopin always rendered as Chopin would have rendered his music, or as Beethoven would have done. It would become monotonous in the end. The lecturer avoided the difficulty somewhat. He spoke about a minimum of individuality, and it is just that question of individuality which is so perplexing. If there be not enough of it, we call it a reading without any colour; or, on the other hand, if there be too much, we say that the interpreter is interfering with the composer's intentions.

Mr. WESCHÉ.—May I venture to submit, Mr. Chairman, that the "composer's idea" is to produce a work of art.

Now a work of art has been called the exposition or amplification of one idea. Take the composition of a fugue. The subject comes to the composer (or ought to come to the composer) as an inspiration or original thought, and it may be that his individuality has a better chance of expression there than in the progress of the work, where his course is in some degree laid out for him. In the case of fugue writers it is difficult, with one exception, to name one who has been able to express an abstract idea in his fugue; but in Bach you find many cases in which one can define the feeling produced as one of joy, sadness, playfulness, or grandeur, so that there is undoubtedly a musical expression. A composer to arrive at that point must have a tremendous mastery of his subject; a comparison with a poet using difficult forms of versification as hexameters suggests itself. Take the idea of a composer attempting serious work; having found his idea (and above all it is here that his inspiration comes in) it then becomes the turn of the artist. In the working out all must flow from the original idea, developments and beautiful harmonies—variety of tone and colour—form and orchestral effect, all tend to make the finished work of art, the glorification of the “one” idea. Even in the fantasias of the great masters you will find this leading idea still traceable. It is a curious thing that Beethoven’s counterpoint has been often attacked, and we know that Schubert at the time of his death, and after having written his immortal works, was taking lessons in the same art—this with reference to Wagner’s boast of having mastered his language; art is long and life is short—it is denied to even the greatest to master everything. Mendelssohn was sometimes remarkably spontaneous when writing in difficult forms; take, for instance, the first Organ Sonata—the first movement might pass on a first hearing for an improvisation, but the music is full of design and construction, and as much a piece of workmanship as the most elaborate fugue. We have a remarkable light on the subject of the composer’s intention in the two “Leonora” Overtures of Beethoven, and the condensation of the second is a most valuable hint to composers.

DR. FRED. J. TOMKINS.—I am sure that we have all been interested and instructed by Mr. Jacques’ able paper; and yet it contains one or two points upon which I beg leave to differ with him, and also with our esteemed Chairman. My memory, in regard to music, though it is not my occupation in life, goes far back, and I feel quite certain that in the earlier years of this century the intention of the composer was so far departed from that if music were performed to-day as it was in my boyhood, the performers would be hissed off the orchestra. I remember, sir, long before the formation of the Sacred Harmonic Society, listening to the performance of

"Liberty," sung by Signor Sapia, and accompanied by that great cello player, Mr. Lindley. It would be utterly impossible to induce a singer to sing that music as it was rendered on that occasion. I remember my father describing to me the singing of Braham and Incledon, at Vauxhall Gardens, on the 31st December, 1799, and although the music itself was simple and popular, yet the runs, the trills, and cadences were so wonderful that they were listened to patiently for a period of several minutes. That was the way English music was performed in those early days. I venture, with all respect, to differ from you, Mr. Chairman, as to the interpretation given in the reading of the Scriptures. No doubt it is quite true that a very different reading is sometimes given, not only in the reading, but in the expounding of the Bible. My contention is this: that the meaning of the Bible is the Bible, and the meaning of the composer, of Beethoven and Handel, and of all those great masters, is what we should strive to interpret and to understand. I do not want to have an interpretation of Handel different to what he intended. We know there is great scope in the matter of accompaniment, and we know also that every cathedral and church has its traditional style of rendering the older anthems. I often heard the introductions by our friend, Dr. Hopkins, in the Temple Church. But then one understands that these were not written but belong to tradition, or were played from a figured bass. One cannot help thinking that in the writings of Mozart there is very much more than mere intention. There is a genius, a divine inspiration of music, which seems to transcend intention. Mozart, with his wonderful power, "untwists all the cords that tie the hidden soul of harmony." Take, as an illustration, the grand Overture of "Don Giovanni"; is there not something more than intention?—there is inspiration and genius. I should have liked Mr. Jacques to have compared the intention of Wagner, for instance, with the intentions of the more classical musicians, such as Mozart; and as he has told us so well something of the past, I should like to learn from him something about the future. Now I have a theory that no one can listen to the music of Mozart, as, for instance, to the grand overture to which I have alluded, without being impressed with the extraordinary genius of that composer, and with his wonderful combination of melodies. On the other hand, no one who has studied Wagner can help feeling that his inspiration for music—I do not say his *intention*—was by no means equal to that of Mozart. He certainly fathomed the depths of musical science far deeper than most men. I do, however, look forward to the day when we shall have the sublime intention of Wagner combined with the perfect melody, harmony, and instrumentation of Mozart. The

music of the present is as yet in an early epoch of its existence, and we may look forward to the time when some great musician shall rise up to combine the penetration and intention of the one with the inspiration of the other.

MISS OLIVERIA PRESCOTT.—There is one thing I must differ from, though it is said by no less a master than Wagner. I do not believe that music is a foreign language to us. It is our mother tongue. We may, perhaps, be a little deficient in a knowledge of the grammar, the rules of composition, and various other things; but, for all that, it is our mother tongue. This will explain how it became easy for a man like Mozart to compose correctly without having learned it. It was as natural to him as his own language.

MR. GILBERT WEBB.—I think this is a most important subject, especially in these days of sensationalism and exaggerated versions; and the inference to be drawn from what we have heard to-night is that it is more than ever the duty of every responsible executant to study the composer, his life and manner of thought, the age in which he lived, the characteristics of the man, and, in fact, every little item which surrounded him. It is only in that way that we have a chance of rendering music as it should be reproduced—*i.e.*, with reference to the period in which it was composed, and to the possible thoughts and objects which the composer had in mind at the time he wrote. I think there must have been some such object in every composer's mind.

MR. NEWMAN.—It seems to me a mistake to compare pictorial artists to composers, because, at any rate in these days, painters are their own exponents, while, in the case of composers, the illustration of their ideas is left to the executant. A better parallel will be found in the case of an architect. He depends upon the builder and the workmen as the composer depends upon the executant.

MR. SOUTHGATE.—I am afraid I shall commence by uttering some frightful heresy. What does it matter about "the intentions of the composer" at all? After all, the intention of the composer is conveyed to us through the medium he has put his thought in, whether it be the orchestra or the pianoforte. I will ask you to remember what means Bach and Handel had at their disposal. Mr. Jacques referred to the former's Preludes and Fugues. These were written for the clavichord, and the amount of expression which can be got out of that instrument, if not absolutely *nil*, is nearly so. If then he gave us his intention on the clavichord, surely we have very much improved on that by the modern pianoforte! Although the interpreter of a certain work may possibly assert his own individuality unduly, it is quite possible that thereby we get a much more poetic idea than the composer himself entertained. Take, for instance, Handel's "Messiah." In his time the

string family did not have the same importance it has now. To a great extent the accompaniments now allotted to the violins, &c., were given to the oboes and bassoons. I will ask whether you could listen to "The Messiah" being delivered in that way—*i.e.*, the way in which the composer left it? Let us go a little farther. Mozart comes, and he "improved"—I use the word advisedly—"The Messiah" very much indeed. Not only does he alter the accompaniments, but he gives us a great deal more than Handel ever conceived. And when we contemplate Mozart's accompaniments we find that they have become so much a part of "The Messiah," and so embedded in our minds, that we could not dispense with them. If Handel had a certain intention, and could be present at a performance of "The Messiah" now, what would he say of Mozart's accompaniments? Naturally that that was not his intention at all! The intention of the composer must be gauged by the medium through which it is conveyed to us. When it is distinctly expressed in his programme, undoubtedly we derive much more pleasure from the music. Let me give you one example—*viz.*, that very beautiful and delightful Overture of Sterndale Bennett, "Paradise and the Peri." I think the programme which he attaches to the music very much increases our delight. You see the intention of the composer all the way through, and by that means you not only hear the music, but also realise what was passing through his mind, what he wanted to represent, and so the better appreciate what he puts before us with such great ability.

MR. A. TRICKETT.—My experience teaches me that the same organ music, played by the same organist, and on the same organ, often has a different and the most opposite effect. I have noticed that nothing clears a church quicker than one of Bach's fugues. On the other hand, I have also remarked that when that same fugue has been introduced into the programme of an organ recital, it has frequently proved the most attractive and interesting feature of the entertainment, and—to the same people. The only clue I can get for a good performance of Bach's organ music is to study it thoroughly, give an open reading, and take the consequences.

THE CHAIRMAN.—As to "O Liberty," I, too, have heard Linley, and that shake of his, at the commencement, on the A, which lasted several minutes, and believe that it came to him by tradition. I should be sorry to subscribe to the heresy that Beethoven was simply mechanical in his work, or that he could not write counterpoint. My own belief is that he was one of the greatest contrapuntists. His orchestral works are marvellous in stupendous genius and in the facility with which he uses counterpoint. Then as to Bach's fugues and pictures; someone said just now that

they could not possibly produce any pictorial reminiscence. Surely this is not so. Cannot you, yourselves musicians, realise, when you hear a certain piece performed, which has no words, no title, nothing whatever to distinguish it, that it recalls to your minds some event which occurred ten, nay fifteen years ago, some sorrow, grief, or joy? I, myself, cannot listen to these preludes without their bringing back to my mind, now a painful and again very pleasant memories. These are my pictures. Of course they could not recall the same pictures to anyone else, though they were played never so many times. Finally, I would say Mozart was the greatest musician who ever lived, and Beethoven stands on the same pedestal.

Mr. JACQUES.—I have been much interested in the many admirable and instructive remarks that have been made; but before I attempt to deal with any of them, let me correct one or two slight errors which have arisen, and from which I gather I have been misunderstood. For instance, I certainly had no intention whatever of placing Beethoven below Mozart because of the evidence that he "worked" more at his themes after writing them down. I simply instanced it as a curious fact which, in the case of any other man, might have been ascribed to want of genius. I read a passage from Mr. Rockstro pointing out that the two methods were not so different as they seemed to be. One thought the thing out in his head, while the other worked it out on paper. Mozart, however, was, I think, more unconscious than Beethoven. I threw out a hint—and I am sorry that it was not taken up—that probably Beethoven had a more definite poetical intention (as distinguished from musical intention) than Mozart. I think we may say, with perfect safety, that Beethoven's music is more dramatic and has more "meaning" than Mozart's. I am not sure that Mozart had any at all when writing *instrumental* music. It is possible, of course; but we have no evidence on the point. Mr. Wesché spoke about the "working out" of a theme. A piece of music, if we regard it apart from its expressiveness, is a pattern woven out of one, two, or more designs. You can have a fugue woven out of one design in the same way that a wall-paper may be made from one leading figure; or, in the same way, a characteristic style of design may appear in every part of a temple. But that is purely the plastic aspect of the matter. No doubt it is possible for a man to possess the musical gift in a marked degree without necessarily making use of it to express anything beyond. Such people we call absolute musicians. It is very doubtful whether the very great musicians of modern times have, any of them, composed music so exclusively musical as that. I think the early composers did. If we go back to the early

Flemish school, for instance, it seems to us that they had no other intention than to produce a euphonious "pattern," though that isn't a thing we can prove. It was remarked that music is as yet practically in its infancy. I do not think that is altogether the case as regards its technique, though, in the matter of expressive power, I certainly think it true. Miss Prescott spoke of music as our mother tongue. That is a very suggestive remark. I, myself, think that we have allowed that tongue to die out, that it has become to many of us a dead language. I agree with Mr. Webb that it is the duty of the performer to study the life and times of the composer if he would give us anything like his intention, and I agree entirely with Mr. Southgate that, the intention of the composer, as merely put down on paper, cannot be adhered to. It is quite obvious that those who stickle for literal adherence to the text, ask not only what is impossible, but what, if it were possible, would be hideous. We do not want Handel's works played as he left them. The proportions of his orchestra would give us rather an archæological than an artistic impression. Mr. Cummings' remark about the fugue bringing all sorts of reminiscences to his mind was interesting, though somewhat beside the question. Such associations must, of course, be personal to everyone; the music in these cases does not do anything but just recall accidental associations. The question of how much such music is intended to express or is capable of expressing is an entirely separate matter.

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JANUARY 12, 1892.

W. H. CUMMINGS, Esq.,  
IN THE CHAIR.

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ON JUDGMENT AND TASTE WITH REGARD TO  
MUSIC.

By HENRY C. BANISTER.

IN venturing to offer for your consideration a few thoughts on "Judgment and Taste with regard to Music," I might almost take as my starting point, if not exactly as my motto, the words of the Laureate with regard, not to music, but to the spirit or tendency of the age generally:—

"Let knowledge grow from more to more,  
But more of reverence in us dwell,  
That mind and soul according well  
May make one Music as before,  
But vaster."

Instead of "mind and soul," I have used the words "judgment and taste." "Judgment," I need hardly remind you, is one translation of the Greek word "*krisis*"—from which we get our term *criticism*—bringing to judgment, whether adverse or favourable. And I am not unmindful of the fact that this Association has been favoured with two papers on this subject in past years\*: one of them, however, having been rather a criticism of critics than a treatise on criticism; the other, dealing very thoughtfully with certain considerations which may assist in thoughtful listening to, and estimate of, music. I am aware that I am somewhat at a disadvantage in seeming to re-open the subject before the same Association. And further, I have myself addressed a kindred association, rather recently, on the "Appreciation of Music"—though to a very limited audience. Moreover, before yet another Association, some time back, I read a paper on the "Enjoyment of Music" which has since been included in a small volume of my papers for musicians. Notwithstanding all these recollections, however, I have had

\* C. Kensington-Salaman, Esq., Nov. 1, 1875, and Dr. (now Sir) John Stainer, Jan. 3, 1881.

the temerity to venture once more on the consideration of cognate matters ; hoping that the breadth and charm of the main subject—Music—may compensate for the narrowness and dryness of the lecturer.

I must at the outset say that I only deal with that which is termed—by way of protest, as I suppose, by some; by way of depreciation, apparently, by others—*absolute music*: music for its own sake; music self-contained; music that neither asserts superiority nor claims indulgence by reason of any “poetic basis”; music which is its own poetry, music which has its own basis. I am not now deprecating any such music as that which I have alluded to, which regards such poetic basis as almost an essential to music in its highest phase, and allies itself, more or less, with any other form of art. Although music in alliance with drama, or with non-dramatic words, may have to be mentioned, it will be of the music itself that I shall speak. It has been said by a competent critical writer: “All criticism—except, indeed, that scientific criticism which everybody has heard of and no one has ever seen—consists of a record of something observed from a certain point of view; and few questions that can be asked concerning any critic are more important than these: (1) ‘Is his point of view, on the whole, well chosen?’ and (2) ‘Does he appear able to see that, howsoever well chosen it be, it is only *one* point of view from which, as a matter of course, only one aspect of the object is discernible?’” Now, I have indicated my point of view about music:—it is almost a truism to say that it is *music* that I view—and that I look at it as an art which, to view rightly, requires, as my title says, “judgment” and “taste.” Need I say that, while taste is a matter of innate perception or susceptibility, judgment presupposes both knowledge and the maturity which experience alone can give? All this is very common-place, I know; but it seems to be almost necessary, now and again, to reiterate common-places, in meeting the very shallow talk that prevails. At all events, I avow, personally, that I listen to music as to that which appeals to my taste, my sense of beauty, my susceptibility of fascination, my capacity for enjoyment of a pure kind; and likewise as to that on which my severer mental capacities may be brought to bear, as somewhat trained and furnished by life-long acquaintance with the Art, and a not wholly meagre theoretical equipment.

I find it, then, impossible, or nearly so, to listen to music without to some extent analysing as it goes on; so far as to observe the course of thought, the structure, in outline, at least, of the movement, the modulations, and any points of exceptional interest, if any, in the harmonic progressions. But while this is so, I think I may candidly and truly say that, whatever my principles as a musician, my theoretical

principles, my views of structure, my pre-possession with regard to the methods of development that have prevailed among the acknowledged great masters—if you like to call it conservatism, all this—I give myself up, in the first instance, to the impression of the moment, as to the agreeableness, the reasonableness (if not conventionality), the sweet reasonableness (if non-compliance with conventional practices), the earnestness, seriousness, beauty, or sublimity of that which I am hearing. In other words, I listen with an open mind; ready for new impressions, new ways of expression, new idioms, and so forth—in short, as lawyers say, without prejudice.

“Ah!” you will exclaim, “that is a great deal to say, ‘without prejudice!’”—without *pre-judgment*. Yes; it is so, if by “an open mind” is meant a vacant mind; if by “without pre-judgment” is meant without preparation for judgment by any principles or tests. But surely that will not be imagined as the pre-requisite of judgment!—that there shall be no principles, standards, or tests. Nor will it be contended that taste, in the sense of impressionability, is to be respected when uninformed, unregulated, unprincipled. The one point is that, granted the principles of grammar—such as the use and treatment of discords—and the principles of key-relationship controlling the modulations in a composition, or at least regulating them—and the principles which govern all true art—the coherence, consecutiveness, and inter-relationship of ideas—granted these, as opposed to chaos under the disguise of freedom, and mania or discursive non-consecution in the guise of inspiration—and eccentricity, shamming genius—one shall be ready for new methods, new impressions, new ideas. And these pre-requirements are surely not prejudices, with regard to that which claims to be an artistic production, as distinguished from an imaginative experiment. And such pre-requirements by no means preclude either new structures, or extraneous modulations, or even new harmonic combinations or progressions; unless, indeed, such a revolution should be sought as that of the transition period. I am not speaking under any apprehension of the advent of a new Monteverde or a new tonality. But I do contend that with music as we recognise it in the acknowledged masters, no new view of its possible—nay, even if I admitted its desirable—alliance with other art, dramatic or otherwise, should or can dislocate or revolutionise the principles on which music, pure and simple—absolute, if you will—is to be constructed. With regard to this I must say, “hands off!” I dispute the right of any other art to subordinate music so as to distort it, mis-shape it, unbeautify it, or render it in any way grotesque. I cannot too strongly insist on it that it must be *music* amidst it all; and music which shall

impress me or please me, music that appeals to my taste, which I think is just a convenient term for my artistic yearnings; and I resent the insolence which says, as has been said lately, that such self-contained music is not fine art at all, but "only a luxury." Mozart said\* that, even in opera, "the poetry must be the handmaid of the music." Music is *the* Art for the time being. And yet it is about Mozart that it has been said lately by a writer whom I have referred to, that he "if left untutored would probably have arrived at the conclusion that a composition without a poetic or dramatic basis was a mere luxury, and not a serious work of art at all." And that "as it was, he was trained to consider the production of 'absolute music' as the normal end of composition, and when his genius drove him to make his instrumental music mean something, he wasted the most extraordinary ingenuity in giving it expression through the forms and without violating the usages of absolute music, bending these forms and usages to his poetic purpose with such success that the same piece of music serves as a pet passage of tone poetry to the amateur who knows nothing of musical formalism, while the pedant who is insensible to poetry and the drama holds them (*sic*) up as models of classic composition to his pupils. This combination of formalism with poetic significance has been much applauded, not only for its ingenuity, as is natural, but as a merit in the music, which is perverse and absurd." I do not follow this writer in his conjecture, which is of the nature of a *petitio principii*, as to what conclusion Mozart would have arrived at had he been "left untutored"; it is quite open for me to conjecture what he would have thought and said as to such notions of the beautiful art of music had they been proposed to him. Happily for us, he wrote the Symphony in C which we know as the "Jupiter," and that in G minor, and the Sonatas in C minor and A minor, and many other works, such as the Quartets, the Fugues for Pianoforte, the Overture to the "Magic Flute," in which the so considered pedantry, or, at least, formalism of the Fugue, is combined with the first movement form in so marvellous a way; and we, myself and many here, have happily had these works "held up" to us as "models of classic composition"—models which, unhappily for us, remain unapproached models still. And if we have failed it is not because we have sought to follow these models instead of striking out a new path for ourselves.

In short, by all means let us go on learning, experimenting, developing new forms: "let knowledge grow from more to more"; but also, "more of reverence in us dwell"—reverence that shall keep us from pitying those who have set such models before us: so "mind and soul according well"

\* See Jahn's "Life of Mozart," English translation, II., 226, 227.

may "make one Music as before"—as much "vaster" as may be, though not with the vastness of huger orchestras; but "one Music," having coherence, symmetry, all that is nicknamed "formalism," as in the Sister Arts.

I say "nicknamed formalism"; for I urge strongly that it is a mistake to suppose that symmetry and coherence constitute formalism or formality in any stiff, ceremonious, pedantic, or in any other way objectionable sense. When we talk—I mean musicians—about form, we mean *design*—that is, preconceived purpose or plan; and that is a plan which the music alone is able to carry out. And when we say symmetry and coherence, we mean proportion, and bearing of one part upon another. And when we speak of development, we mean the working out of ideas, subjects which music alone has originated, and which music alone can develop, in methods peculiar, prerogative to music. I might put it that Music is able to construct, after having formulated, its own drama, if it must, or if it will be, dramatic. When the Sonata form is sneered at as either arbitrary, or stiff, or pedantic, or formal in a bad sense, or, at least, a narrow, restrictive sense—it might be sufficient to reply, in the words of a modern writer, by no means enslaved by any rules: "The forms, depend upon it, were founded in reason and nature. They grew through long periods to be what nature fixed them at; and, as long as the thoughts of composers did not burst their limits, they were perfect."\* And here it is well to recall the early remark about a standpoint not being the *only* standpoint. The dramatic standpoint, or the association with other arts standpoint—either of these may be perfectly legitimate, intelligible, right: I stay not to discuss this question. But musicians have a prior standpoint, which they are jealous of having relegated to any subordinate position—that of music as self-sufficient. And the formalism or design which is so animadverted upon grows out of music itself, as we understand it; and is not imposed on it as a restrictive influence. For we contend that music is not a mere vehicle for assisting in the presentation of imaginative thoughts originating in connection with other arts, but is itself, so to speak, the imaginer: the imaginations being musical, and not expressible by any other means than those which music herself furnishes. And, further than this, that music is not only imaginative, and emotional, and ideal; it is also specially logical and rhetorical—in the highest sense intellectual; having methods of presentation and development peculiar to itself. And these methods—of which more presently—constitute that which it pleases certain writers to term formalism. But it is no more formal for a movement to have a first and second subject than it is for a novel or a drama to have a hero

\* Grove's Dict., Article "Beethoven," p. 204.

and a heroine ; nor for these, with what are sometimes termed tributaries, to be worked in various ways, than for the plot to become involved or entangled, in a literary work. If it really were a canon of musical art and criticism—a necessity, according to musical judgment and taste, that these subjects should always be worked after one or other of two or three recognised patterns—that would, indeed, be pedanticism, worse than formalism. But that such is not the judgment of musicians is evident from the way in which, for instance, such a work is accepted by them as the “Hebrides” Overture, by Mendelssohn ; which, while not anarchist or defiant, is yet not quite to be classified under either of the stereotyped forms—I use the term stereotyped under protest. And so, not only with that despair of all Overture writers, as it has been called, the “Magic Flute” Overture, but also with the magnificent “Euryanthe” Overture by the so-considered founder of the so-called “Romantic” school, no musician—at least, I, for one, do not—objects to the fugal episode, nor, I imagine, does the modern romanticist reject the first and second subject method in it.

The fact is, there is in music *workmanship*, and this neither implies the subordination of poetic intent nor the curbing of imagination. It is one of the beauties and delights of the art that it can add new interest to beautiful thoughts and ideas by multitudinous modes of development and presentation. And while taste accepts or rejects initial ideas, judgment pronounces upon the aptness, propriety, efficiency, knowledge, skill, with which these ideas are presented and worked. Musical judgment says that there is no musical power or skill in the mere introduction, abruptly or otherwise, of a certain *motif* in the same or another key as on its first presentation, and with little, if any, other difference in its presentation than its difference of key, or *perhaps* of instrumentation ; that there *is*, on the other hand, *musical power—absolute* musical power, be it observed—in the presentation of a musical phrase with different harmony, different counterpoint, different superposition, different combination with other subjects, and so on. And, we think, as I have often contended, that this is a unique feature in “absolute” music. And, therefore, whatever the elasticity, the adaptability of music to the illustration of a story, dramatic or otherwise, or “to represent feeling,” “the beauty of a composition”—as has been quite recently insisted on—“is specifically musical, that is, inherent in the combinations of musical sounds, and independent of all alien, extra-musical notions” ; and by “combination” here may be understood all the purely musical surroundings, context, and the like.

So that, while it would be lamentable pedantry to demand

that all compositions shall conform to one or other of a few accepted models—though even here a *teacher* is surely discreet in advising his pupils to do as the great masters have done, with the afore-commended “reverence,” to ponder, for guidance, the acknowledged works of those who have gone before—it is, on the other hand, no pedantry to refuse to be dazzled by mere glamour or to be fascinated by mere impression—unregulated taste; but to enquire—Is there, herein, intellectual power of a *musical*—purely musical—kind? Can the composer say something *musically* continuous, coherent, argumentative, without accessories, auxiliaries, to disguise inherent weakness? Is the effect, here, an achievement of purely *musical* logic or rhetoric, in conjunction with imagination, or is it all a fly-on-the-wheel, raising a dust to blind both composer and listener to the tawdriness of the whole procession, and boasting of the very dust which blinds?

“That mind and soul, according well,  
May make one Music as before,  
But vaster.”

That is our aim, our contention, that music shall be “as before,” as hitherto; music dependent upon its own resources of beauty, imagination, contrivance, structure, expressiveness, power; music of symmetry, law, order; recognising the scientific and artistic principles of relationship, connection, and progression, as regards keys, chords, discords; of logical coherence and continuity, instead of spasmodic or rhapsodical impulsiveness, posing as genius. “One Music,” therefore, one with that of those who have gone before; from the pioneers of the contrapuntal school, culminating in Palestrina, and the harmonists that succeeded them, led by Monteverde, to the latter classicists, names held in reverence, not in disdain: Bach, Handel, Haydn, Mozart, Beethoven, and others. “But vaster”; yes, vaster, not by increasing the number of blatant instruments, or the length of movements, or the show of accessories, but with the vastness of vaster minds than those of the men of the past whom I have named, when they arise; men who wrote for the future, because they wrote for all time, inasmuch as they wrote for the time then present that which was according to just principles and pure imaginations, and which, therefore, can never become effete, any more than can the principles of truth and beauty, as expressed by music, absolute music, music alone, in its unique power of expression, commending itself to balanced and refined “judgment and taste.”

## DISCUSSION.

THE CHAIRMAN.—Ladies and gentlemen, the paper which Mr. Banister has brought before us is full of thought, and deals with a subject which requires a considerable amount of careful consideration. The opportunity for that will be afforded us by-and-bye in the Journal of the Society. In the meantime, I think I shall express your feeling if I tender to him our very grateful thanks for the preparation and delivery of this paper. It is too often the case, I fear, that the distinction between judgment and taste is forgotten. Mr. Banister did not say very much on the subject. He seemed to take it for granted that we were in accord with him and needed no enlightenment upon it. Judgment, as he said just now, necessitates a certain amount of technical knowledge of the subject upon which you presume to form a judgment. The judgment of a person who knows nothing of the art he is going to adjudicate upon is worthless. It may, perchance, by a mere accident, be in consonance with the canons of taste; but the probability is that it will be diametrically opposed to them. And, on the other hand, taste is quite a different thing, and does not really depend upon judgment, but rather upon one's habits, one's companions, and upon one's walk in life. It is vain to expect a porter, who comes from somewhere down the Thames, where they unload coal ships, to appreciate the same things that would be enjoyed by a cultivated poet or musician. It is so in all things. Take the language of folk who are not accustomed to move in good society. They speak with the utmost confidence, and without the least intention of giving offence; yet the words they use can only be abhorrent to people of better education, though they be used tenderly and lovingly. Taste depends upon one's associations. To the individual in question coarse language is in perfectly good taste. Taste is good or bad according to the light in which you have been brought up to regard it. Mr. Banister touched upon this part of the subject very lightly, and I think very much more might have been said. In the art of music how important it is that in educating our young folks, whether in schools or elsewhere, we should try and set before them good models in order to foster good taste. Taste first and judgment next. Good taste comes intuitively. A child may become musical by absorption, by taking it in through the pores of the skin, so to speak. If you are brought much in contact with music you must become musical. Therefore, it is extremely important that our children should have the best examples set before them. The effects are more far-reaching than is



generally supposed. How often do you hear it said: "The child is only a beginner. Don't you know someone who could put her in the way of playing the pianoforte?" To the child who is to grow up into a musician, whether professional or amateur, you cannot give anything too good either as regards instruction or instruments. At schools one is occasionally asked: "Don't you know where I can pick up a piano for about £2 10s., something for the pupils to practise upon?" A worn-out instrument is the very worst thing you can give to a young student. First, try to cultivate taste in your young pupils, and you will then aid them to form their judgment.

Mr. SOUTHGATE.—The thought which passed through my mind was the initial one that, after all, the first requisite of both taste and judgment was education. I listened with great interest to our Chairman impressing upon us the value of being properly educated in music, for without such education it is impossible to form taste of any value, or judgment that can pretend to be critical. The first requisite should be a proper education with proper models set before us, so that we may be able to form a judgment; we may then be able to pronounce upon the question of taste. But, after all, it should be pointed out that, *de gustibus non est disputandum*, tastes must differ, even among the educated. I have many friends who listen to the works of Wagner and those of his compeers with great delight. I may say that to my judgment and taste they do not commend themselves; that may be my misfortune. There are many good musicians who do not like Bach, while there are others, of equal merit, who are satisfied with the strains of Verdi and Rossini, and want nothing beyond them. All these points depend upon taste as well as judgment, and it seems to me a little difficult to lay down any special laws or rules by which we are to determine what is good and what is bad music. We should put the very best before our young pupils—*i.e.*, that which we shall all agree is written in good style. Then they will be able to form a certain judgment, and taste will follow in due course. I remember, some years ago, waiting outside, I think it was, Westminster Abbey, where a performance of Bach was going on; while the people were struggling and pushing to get in I could not help overhearing a conversation that took place. One young man was expressing his opinion pretty loudly about Bach. Someone near him said: "Well, what I think of Bach is that he is so ugly, there is no melody in him." "Oh," said the young man in question, "what I complain of is that there is *too much* melody in him." So, you see, there was something very deficient in the education of both speakers.

Mr. JACQUES:—Mr Chairman, I should like to express my

thanks for the great pleasure Mr. Banister's lecture has afforded me. With most of it I am in entire sympathy, and if upon one or two points we are not quite at one, our difference is not very great. The first remark that impressed me was Mr. Banister's praise of the quality of reverence. That I was very pleased to hear. Want of reverence is too often conspicuous in criticism, and I think this not infrequently arises from the youth of those who now-a-days are allowed to write. It may, perhaps, be a hard thing to say, but I cannot help thinking that many persons who are allowed to print their opinions are neither old enough nor instructed enough for the responsible position they are allowed to hold. Mr. Banister is perfectly right in appealing for more reverence. I should, however, like to see reverence not only as he wishes, for the composers of the past, but also for the composers of the present—that is, of course, when they justify it. Some of the criticism upon one or two modern composers (it is not necessary to specify names) has been somewhat wanting in this quality of reverence. I was also pleased with the emphasis Mr. Banister laid on the combination of "mind" and "soul," "intellect" and "feeling." A good deal of our criticism is too technical, while some is too much the other way. There are a great many well-meaning men with high aspirations who lay too much emphasis on the "soul" part of the music, and then we get incoherence. With regard to "absolute" music and "poetic" music, there, too, it is, perhaps, still more necessary that we should have a distinction. That is a point, to my mind, which is not sufficiently kept in view. It seems to me that the laws by which we judge works of music are not the same for absolute as for poetic music. Mr. Banister, in his subsequent remarks, seemed to suggest that he would not sympathize with the view I have just put forward. I submit that music has been dividing itself since about Beethoven's time, or even earlier, into two main branches, and I cannot see why these two main branches should not be allowed to develop themselves in their own way, without interfering with each other; and I cannot see why people cannot be intelligent enough to love both, provided they be good of their kind. Then there is another difficulty which occurred to me. Mr. Banister said that freedom was to be distinguished from chaos. Of course it should; but how are we going to do it? What one person claims to be freedom another may consider downright chaos, and there are many examples to show how men have often changed their minds in regard to the two and eventually come to regard as freedom what they at first took to be chaos. I should be very glad if Mr. Banister could suggest a means by which the two might be easily distinguished. If a thing be very complex—it may be a perfect

work of art—and its complexity beyond our capacity for comprehension at the moment, we have the impression of chaos at once. On repetition, and as we become familiar with the details, that feeling may disappear. Of course, a thing may really be chaotic and then no amount of repetition will efface the original impression. Mr. Banister said that where music was combined with drama or poetry, he objected to music being made the handmaid or subservient to the other art. Why? When we combine two things for the purpose of making one out of them, why should not each give way to a certain extent to the other for the purposes of such combination? Surely a bachelor cannot expect to retain his freedom when he gets married? He changes in many respects and so does his wife; there is a blend, as it were. I do not see how we can produce a work in which organic unity is conspicuous if the elements we propose to combine are to remain as they were before combination. When we put music to a drama we do so, not for the purpose of making an independent musical work, but for the purpose of getting the music to assist the drama. I thought it a very necessary point Mr. Banister made in saying that we ought not to profess pity for our predecessors. In the progress of music it is quite obvious that each of the stages at which it has arrived is worthy of respect, and it is not right to compare the earlier efforts with later ones. If a comparison is to be instituted at all, due attention should be paid to what went before and what came after. It is not fair to compare Mozart with Beethoven, nor Mozart's predecessors with himself. I also sympathize with Mr. Banister's remark about form being natural. The growth of form is decidedly natural, and that is not sufficiently shown. It is very easy to see that modern habits of form have grown almost unconsciously—each step out of the previous one. Mr. Cummings spoke about taste. It is hardly necessary to remind you that in the older books on æsthetics the word was intended to mean "cultivated sensibility" and was not used in the sense of "like" and "dislike." With regard to pupils, I sympathize very much with what Mr. Cummings said about setting the very best possible models before them. Unfortunately, that is the difficulty. They cannot help hearing a lot of music which one feels they ought not to hear, and I don't see how the difficulty is to be got over. After hearing Wagner and other modern composers they frequently lose all sympathy with the older masters. Mr. Southgate, too, was quite right. It is very wrong of modern musicians and the Wagner party to sneer at those who do not follow the Wagner cult, and to depreciate the older masters; but it is equally reprehensible in those who do not like Wagner and other modern composers to stigmatize those who do. There are lots of

excellent musicians who do like Wagner and who began, perhaps, by disliking him. I, at first, thought Wagner's music anything but pleasant. It was some years before I felt its beauty and power. Mr. Rockstro, in his later writings, practically retracted his original remarks on Wagner. He has even pointed out Wagner's obedience to the laws of form in "Tristan." Then Mr. Southgate spoke about melody in Bach, and how one said there was too much, and another said there was too little. The assertion is very characteristic and has been made in connection with several other composers. People use the word "melody" in so many different senses. If we would only try to understand each other's meaning a little better, many differences of opinion would never arise. A clever article was published in the *Edinburgh Review* some time ago, which was very antagonistic to Wagner. The writer said, "We all know what we mean by melody . . . ."—a most absurd proposition. Each of us knows what *he, himself*, means; but we don't all use the word in the same sense. The laws of melody should be a little more clearly defined; this would put a stop to much controversy.

The CHAIRMAN.—Mr. Jacques has suggested a great many fresh thoughts. He spoke about music having branched off in two directions since Beethoven's time. I feel rather dubious about what he points to there. My opinion is that music which is not allied to words, to programme, or to any worldly thought whatever, is the highest kind of music; and if that be so, I am at a loss to find anyone who has succeeded Beethoven. For my part, I don't know anything which has yet superseded or gone beyond the first, second, and third movements of the Ninth Symphony. I mean, of course, music unallied to words. To me such music suggests nothing except the vague longings of the heart. I am quite at a loss to understand how music has advanced since then, and wonder what those branches are that Mr. Jacques referred to.

Mr. JACQUES.—I mean that music has advanced beyond Beethoven in definiteness of musical expression, not in beauty.

The CHAIRMAN.—Then all I can say is, ladies and gentlemen, that I do not care for definiteness in music. I agree that order was Heaven's first law, but I do not want definiteness in music. I do not want music to represent a cow or a bullock, or anything else. I want it to represent something I do not know anything about. I must say that I feel very strongly upon this point, and I cannot admit that Beethoven has in any way been deposed yet. Then as to melody. I do not think it at all necessary that we should define melody.

I am an admirer of the greater proportion of Wagner's works, I can say that honestly ; and yet there is much of his music which has given me pain. He is full of melody ; so is Bach. I cannot find that he is in the least deficient in melody. On the contrary, those who complain of his want of melody are people who do not understand the language they are listening to. He has too much sometimes. I am old enough to remember the time when Mendelssohn was amongst us. I have seen and spoken to him, and I can very well remember, as a little boy, being a terrible Mendelssohn disciple. On one occasion I was invited to a ladies' party in Brunswick Square, then a very fashionable place, and in my musical enthusiasm I poured out as much Mendelssohn as I possibly could, when one of the dear old ladies said to me : " Yes, Master Cummings, it's all very pretty, you know ; the only trouble is that it wants melody." Now, if people cannot find it in Mendelssohn, they will not find it in Wagner or Bach. I suspect that a good many musical people have a little difficulty in appreciating the extraordinary way in which Wagner puts several melodies together, sets them going, and lets them drive their own way, caring not whether they knock the panels out of the coach. There is a tremendous clashing together ; it is not chaos, but there may be a terrible wrench to your feelings whilst you listen to it. Wagner's great glory, of course, is his colouring.

Mr. JACQUES.—I do not say that absolute music has advanced since Beethoven's time. I am quite at one with Mr. Cummings when he says that Beethoven represents, at present, the highest water-mark we have arrived at as regards absolute music. But I think that another branch has developed from increased definiteness of expression. By definiteness I don't mean the power of conveying a barn-door or anything of that kind ; I mean definite feeling, not thought ; you cannot paint things or thoughts in music, but only feelings.

Mr. BANISTER.—I have to thank you all very much for the patience with which you have listened to my paper, for your tolerance of its defects, and for having made so many interesting comments upon it. I am fully aware how very much more might have been said on the subject, and how very much I have left out. These shortcomings are due to circumstances which Mr. Cummings is probably aware of. I have not been able to give the time to the paper I should have liked. On the other hand, to some extent, I feel like the minister who said to his congregation : " My dear friends, there is a great deal more that I might say on this text if it would only occur to me." As to reverence of Wagner and the modern school, I think reverence should be paid to any man who has really anything new to say to us and to teach

us. Unfortunately, so far as I know, both Wagner himself and his disciples have adopted a very irritating tone of defiance and irreverence towards those who have been the supporters of the classical school, and where such irritating tone exists there will be, of course, a slight tendency to over-statement, perhaps, and what might be called irreverence on the other side. I very well remember an intelligent young man in society talking to me once about Sir G. Macfarren, and saying: "Why is Macfarren so angry about Wagner?" The answer might very well have been not only that Macfarren's opinion was that Wagner was doing a great deal of damage to music, pure and simple, but that so long as that was his opinion, he could not express himself too strongly upon the point. Then with regard to the two styles of music, I did not intend by anything I said to imply that music could not be made the expression of sentiments suggested by literature or any other art. I only wished to most emphatically protest against such a notion as that music, by itself, is not sufficient to constitute a fine art or that absolute music has reached its finality, its goal, and that there is nothing more to be done with it. That, I think, is one of the axioms of the modern school. Then, again, how you are to distinguish between complexity and chaos, a question raised by Mr. Jacques. Of course, no absolute law can be laid down on that subject; but we can all, to some extent, recognise that amidst the utmost complexity there may be a sense of unity of purpose. We all know what it is to listen to an argument. We feel it too much involved to follow it; but we haven't the smallest idea in our minds that the speaker is talking about something he doesn't understand, or in a chaotic way. And so it is with regard to the involved contrapuntal works, and that again brings me to the melodizing of Bach. It is not the long continuity of the melodies or the want of rhythm in them, but it is the continuation of the melody in the fugal style in Bach which perplexes people who have only small minds, and cannot follow two or three simultaneous careers of parts, so to speak. As to defining melody, Sir George Macfarren used to contend that any succession of sounds constituted melody, and that it was not at all necessary that they should be pretty or sweet. I don't think that that view of melody has been followed by him or generally accepted. Of course, when music is united with another art, either the one or the other may be subservient for the time being; but it must not be the subserviency that arises from such a view as that which I quoted, that absolute music, music without a poetical basis, without the assistance of any other art, is expressionless in meaning, and must, therefore, subordinate itself and become the handmaid of something else. Of course I have met with persons who

have even thought Mendelssohn unmelodious. The tendency now-a-days is to think him simply poor and unprofound. I have the same recollections, and delightful recollections, of Mendelssohn, personally, as our Chairman. To think Bach unmelodious shows how very lacking in a certain power of analysis some persons are or else how deficient they are in power of expression. Beyond these remarks I have only to thank you for your indulgence in so patiently listening to my paper and for your interesting comments upon it.

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FEBRUARY 9, 1892.

W. H. CUMMINGS, Esq.,  
IN THE CHAIR.

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THE DEVELOPMENT OF OPERA.

BY E. ALGERNON BAUGHAN.

I PROPOSE to-night to trace the development of opera in broad outlines, not so much from a musical as from a dramatic point of view. It is my contention that music is capable of heightening and interpreting dramatic action, and that it does *not appear unnatural* that the drama should be expressed by song in the place of speech. I mention this because some are of opinion that, inasmuch as music is not the usual form of human utterance, music-drama can never be more than an artistic anomaly, an essentially artificial form of drama striving to be natural, and that, therefore, the artificiality of both music-drama and opera being equal, the latter is to be preferred as being a more purely musical form of art. I think, on the contrary, that music-drama is natural.

All art is, at bottom, artificial—the salient point is that it should not *appear* so. Singing is, after all, but an idealized form of speech, and therefore can be made to appear quite natural as a mode of human expression. Having thus defined my position I will proceed to trace, to the best of my ability, the development of opera.

The development and progress of music is analogous to that of the human race. Not by fits and starts, nor by the independent thought of one man, but gradually, little by little, it has grown into an art which can express the whole gamut of human feeling. Opera at first was formed, as is well known, on the model of Greek tragic-drama, which, in its turn, was a development of lyric-drama, originally a thanksgiving to the gods, consisting of choral songs and dances. To this somewhat invertebrate form of art a backbone of drama was added; first, by the introduction of the dithyramb, a song of revellers in praise of Bacchus; subsequently, by rhapsodic recitation. The rhapsodists



were, in a sense, actors, and thus they brought into lyric-drama the germs of theatrical dialogue. Gradually, dialogue having become more predominant, the function of the chorus was reduced, and from this sprang Greek-tragedy, which, having been developed from lyric-drama, never lost its semi-music character, the chant of the actors and the songs of the chorus being sustained by the accompaniment of musical instruments. After the decay of Greek music-drama there was a long sleep, from which this form of art did not awake until the dawn of the seventeenth century.

Until this period, of which I am about to speak, music in Italy had been employed mainly for religious purposes and in complicated madrigal form; but technical artificialities had so obscured the words to which the music was set that their meaning was entirely lost. It was not a union, but a domination of music over poetry. Vincenzo Galilei and a band of Florentine amateurs considered that the purpose and poetic essence of music were thus destroyed, and, impelled by the love of everything Greek which pervaded the cultivated classes, they determined to resuscitate the Greek-drama, which, so far as they were able to judge, seemed to them to be a model of the true relation of music to poetry. The setting of music to verses so that all the words might receive their due emphasis was the principal aim of Galilei and his friends. The music was not to be musical in the ordinary melodic sense of the term, for the intervals were *not* to be chosen for their melodic beauty alone, but in imitation and idealization of the rhythmic rise and fall of the human voice; the time was to be fast or slow according to the exigencies of the sentiment. In fulfilment of these ideas, Peri, already a celebrated musician, in conjunction with Caccini, composed "*Dafne*," the first lyric-drama produced on the stage.

But the most important of composers to embrace these principles of musical art was Monteverde, well-known as a daring reformer of harmony. He brought out his "*Arianna*" in 1607, and his "*Orfeo*" a year later. He aimed at giving distinctive music to each of the *dramatis personæ*; he enlarged the function of the orchestra so that the instrumental music, quite as much as the voices, should illustrate the meaning of the scene and words; and he carried out the idea, founded on artistic common-sense, that the action and text should rule the musical expression and design. Not only in these broad aspects did his works resemble the modern music-drama, but also in a constant use of a recitative which was a mean between true recitative, as formulated by Galilei and since used in Italian Opera, and true melody, thus obtaining a ceaseless flow of vocal music.

The first departure from Monteverde's methods was made by his pupil, Catelli-Bruni, who introduced lyric melody into opera; and the aria-form, afterwards developed by Scarlatti, was foreshadowed in his work. And thus opera became gradually more purely musical, and, towards the latter half of the seventeenth century, the great dramatic principles to which Monteverde had adhered were beginning to be forgotten, and the works of subsequent composers had little in common with those of that illustrious musician.

And what were the reasons of the comparative failure of a movement so replete with true ideas of music in relation to the drama? Perhaps it was owing a good deal to Monteverde's classical subjects being out of touch with the people, appealing as they did to a knowledge and love of Greek myth—a love which amounted to a passion among the cultured classes, but which was not shared by the masses. And, again, musicians having just thrown off the shackles of pedantry were naturally inclined to play with their art, to enter the open gates of the heaven of song, and to give up themselves to musical expression without reference to dramatic propriety. However that may be, the introduction by Catelli-Bruni of the embryo of aria-form was the commencement of Italian opera as distinguished from music-drama. It is true that Cambert, a Frenchman, composed some operas on Monteverde's models, but they did not long keep the stage, being supplanted by those of Lulli, who, though he did a service by enlarging the scope of recitative, was guilty of the insertion in opera of that crowning inanity, *the ballet*.

Alessandro Scarlatti brought about a complete change in Italian opera. He used two kinds of recitative, accompanied and unaccompanied, and invented the *Da Capo* ending to arias, an arbitrary form servilely imitated by his successors. The idea of the *Da Capo* ending, giving as it does all the regularity and stiffness of a mere song, is intensely undramatic, and could have only entered the head of a man to whom music was everything and drama nothing. From Scarlatti's day opera drifted farther and farther away from drama, and became more and more a purely musical art. Buononcini, Porpora, Leonardo Leo, and Jomelli, the most important composers following Scarlatti, all helped to make a noble form of art sink still deeper in the whirlpool of virtuosity into which it had fallen.

The laws which regulated opera during the greater part of the eighteenth century were so severely formal that a composer had to surrender his artistic conscience to senseless convention. The five distinct forms of aria, the number of duets, the succession of the species of aria, the *Da Capo* ending—which, by the way, Jomelli

had the sense to discard—the limit of the number of *dramatis personæ*, all went to create an art as symmetrical and as uninteresting as the blazing *parterres* of a landscape gardener. And when, in addition to this, it is remembered that all arias were calculated for the utmost vocal display and that a spoken recitative was freely interspersed with the idea of giving singers breathing time, the mind shudders at the depth of the lyric-drama's degradation. The claims of singers being of the greatest importance and duets and arias being so regular in their occurrence, the poor librettist must not be blamed if, hampered by these restrictions, he failed to produce a poem imbued with consistent dramatic truth. This degradation of the lyric stage was no doubt due to the absurd importance singers had arrogated to themselves on account of the apotheosis by their audiences of the gymnastics of vocalization, a feticism which has not yet entirely disappeared from among us. But the operas of the early part of the eighteenth century were free from that intrinsically artificial form of musical art, concerted singing, which, originally included only in comic opera, is said to have been introduced into serious opera by Paisiello. Now, trios, quartets, and the rest may be very pleasing as pure music, but, from a dramatic point of view, there is no excuse for their insertion in opera. It may be urged that since singing, as a mode of expression, is in itself unnatural there is nothing more artificial in five persons singing at once than there is in singing at all. An assertion such as this really begs the whole question. All art is based on nature, but the expression of all dramatic art has to be idealized and exaggerated; therefore singing, which is idealized speech, may appear perfectly natural (and the appearance is the whole question) when it follows the natural course of human dialogue. But it is not natural that four or five persons should express themselves simultaneously in neatly dove-tailed phrases, nor does it *appear* natural when used in opera. On the contrary, whatever opera gains, musically speaking, by concerted singing, it loses by the weakening of illusion, the end which dramatic art, whether musical or literary, sets out to attain. Under the influence of violent emotion it is natural, and often happens in life, that several persons should exclaim together in short phrases; but to represent this it would be necessary that the clash of rhythm should be given and that hardly would constitute concerted singing. At the same time, there are moments when it seems almost natural for two characters to sing together, and this especially is the case in love scenes, where the souls of the lovers may be said to have become one and their minds to be conceiving the same thoughts. As an example of this, I may mention the great love scene in Wagner's music-drama, where *Tristan* and

*Isolde* sing a few passage in unison. When emotions too deep for words have to be represented, the most effective method, to my mind, would be to leave the musical expression to the orchestra, while the *dramatis personæ* remain silent save for the interjection of a few broken phrases. But to return to eighteenth century opera. The abuses perpetrated by its composers from Scarlatti downwards combined to bring forward a great change. Reform, like a shadow, follows the footsteps of abuse, and, when opera seemed lost past all redemption as a work of art, a reformer arose. Gluck, now recognised as a fearless man of genius, who dared to raise the axe of reform against the dying tree of operatic conventions, was the man. In his early works, as in Wagner's, there is nothing distinctly foreshadowing the complete change in his artistic methods which distinguished the noon of his creative power. At one time, Gluck was as great an offender against the true principles of dramatic art as any of his predecessors, for it was the unsatisfactory effect produced by a *pasticcio* of his own works that first opened his eyes to the evils of contemporary operatic art, and he attributed his failure to the fact that music appropriate to certain persons and certain situations is inappropriate when used in relation to other persons and other situations. He resolved to throw over all conventions born of custom and aimed at distinguishing his *dramatis personæ* by distinctive music, as Monteverde had done before him—the embryo of the *Leitmotif*, for the use and development of which the Bayreuth master has been, and is, so much reviled. Gluck's aims are best described in his own words, "I resolved to avoid all those abuses which had crept into Italian opera through the mistaken vanity of singers and the unwise compliance of composers, and which has rendered it wearisome and ridiculous, instead of being, as it once was, the grandest and most imposing stage of modern times. I endeavoured to reduce music to its proper function, that of seconding poetry by enforcing the expression of the sentiment and the interest of the situations, without interrupting the action or weakening it by superfluous ornament."

In Gluck's works it is not the songs, but the masterly use of recitative which ought to command our admiration. His recitative is a continual stream of sound, rising and falling according to the emotions expressed and sometimes breaking into short melodic phrases when the spirit of the text and the pathos of the poetry demand melody. Gluck's idea was that "it was necessary, above all, to avoid making too great a disparity between the recitative and the air of a dialogue, so as not to break the sense of a period or awkwardly interrupt the movement and animation of a scene." Gluck made the overture foreshadow the drama

which it preceded ; he thought that "the overture ought to indicate the subject, and prepare the spectators for the character of the piece they are about to see."

The symphonic use of the orchestra, another characteristic of modern music-drama, was employed by Gluck. He made the orchestral portion of his music complete in itself, while the singer declaimed his part in tones which, though combined with the instrumental harmony, seemed to have no connection with it. Previous to Gluck, the orchestra had been used merely as an accompaniment to arias, and in some instances to recitative; but he first gave it the function of illustrating the dramatic action, and enhancing the significance of the situation. I have said Gluck was the *first* to use the orchestra in this way, but there is no doubt that Monteverde, and Lulli after him, so far as the resources of their time allowed, attempted to make the orchestra more than a mere accompaniment.

Of course, Gluck's vital reforms were met by the usual outburst of undiscerning criticism—no, "criticism" is not the word, "vituperation" is a more exact term. He was accused of making his singers scream, and with having banished melody from his operas. How strangely history repeats itself! These accusations are identical with those brought against Richard Wagner: the echoes of which accusations have not yet died away, but, like the distant rumbling of thunder after a storm, are still to be heard in the solemn judgments of a few of our more prejudiced critics.

But with all his theories and actual improvements in opera, Gluck's works are really just as much a conglomeration of recitatives, arias, duets, and dances as any of those of his contemporaries. Reformer as he was, he did not reform opera altogether, and this was only natural, for the times were not ripe for a sweeping reform.

By making the music follow the dramatic action and express the spirit of the text, and by insisting that the drama should not be obscured and overweighted by heavy and inappropriate ornaments of vocal display, he did a service to art which hardly can be overestimated. It is strange how little influence Gluck's theories had on his contemporaries and those composers immediately following him. On the shoulders of Paisiello and Cimarosa fell the mantle of Piccini rather than that of Gluck himself. But the star of Mozart was already in the ascendant, and Italian opera of the old style may be said to have reached its culminating point in the works of Cimarosa. My opinion is that Mozart, strictly speaking, was not so great a composer of dramatic as of absolute music. He introduced into opera much that was fine, musically, but he did not leave it more advanced as drama. His influence, however, has been deep, for he gave

to opera all the dignity of absolute music of the Haydn school and carried on Gluck's idea of symphonic orchestration which later was adopted by Weber and Wagner. Cherubini was the first great composer directly influenced by Gluck, and having had the advantage of the absolute school of Bach, Haydn, Mozart, and Beethoven, he brought musical as well as dramatic progress to bear on his work. Méhul and Spontini, though not very important composers, may be mentioned as disciples of Gluck. Rossini, on the other hand, is more a follower of Cimarosa and Mozart than of Gluck, that is to say, his vocal music has all the rhythmic melody of Cimarosa, his orchestration something of the symphonic grace of Mozart; but the treatment of his subject shows very little of Gluck's influence—he revived all those vocal embellishments and flourishes which that illustrious composer had attempted to reform. Melody in Rossini's operas runs mad. He evidently thought that the passions of mankind can be expressed by sugary songs. His music, however, is spontaneous and quite free from pedantry, and, moreover, his orchestration is sometimes clever in its novel combinations of instruments. Rossini's addiction to melody was shared to the full by Donizetti and Bellini, by whose works a kind of sensuous suffocation is produced by the continual stream of languid melody. So the Italian School of opera had, regardless of Gluck's precepts, drifted back into the state of things obtaining before he began his reforms; and, since Rossini, it has never quite thrown off the idea that dramatic situations can be expressed by melodious songs. For instance, in Verdi's early works, though there is more vigour than in Donizetti's and Bellini's, there is the same excessive use of melody, whether appropriate or inappropriate, to the dramatic situation; though it is true that in "Aïda" and in "Otello" he has, to a certain extent, mainly in the unbroken sequence of the music and action, followed Wagner's theories. It is strange that composers of Italian opera did not make the whole effect of their works more dramatic; I am not speaking of occasional flashes, for some of the plots of the libretti are dramatic enough. I think this shows that the composers valued musical expression *per se* above the interests of the drama. Meyerbeer goes to the other extreme and becomes melodramatic. The flow of his music is continually being stopped by full closes, as if the composer had purposely given the audience an opportunity to applaud, which, perhaps, was the *raison d'être* of a full close. Distinct songs, arias, scenas, ballets, &c., besides regulation chances for mere vocal display, abound in his works. Meyerbeer's operas are not organic dramas, but a series of detached dramatic situations, sometimes of real power, but more often showily melodramatic.

The most damning evidence of the dramatic artificiality of the works of Rossini, Donizetti, Bellini, Meyerbeer, and Verdi is the ease with which singers can detach themselves from the action and warble songs over the footlights, while the individual to whom they are supposed to be addressing themselves languishes in the cold at the back of the stage. Such liberties cannot be taken in Wagner's music-dramas because the continual flow of orchestra and recitative does not give the singer time to get back to take his part in the drama. In fact, the dramatic abuses of opera are legion, and could only have been allowed by an audience who went to the theatre more with the intention of hearing fashionable singers sing favourite songs than to hear a dramatic work of Art. Indeed, the opera-house during the period euphemistically called the "palmy days" was a social institution where members of society could out-glitter each other in jewels, and where innumerable flirtations progressed with alarming rapidity beneath the mingled influences of sentimental songs and dazzling chandeliers. A work of Art cannot live in such an atmosphere. And opera is not a dramatic work of Art, but a string of lyrical gems, sometimes not jewels but paste and glass, strung upon a thread of recitative—in short, it is not organic drama. Of the later composers of Italian opera, Bizet, who had real dramatic talent, has been the most influenced by Wagner's theories, but he fell into the error of the Rossini school of carrying on the dramatic action principally by song, and Gounod's works are more remarkable for the sensuous beauty of the lyrics than for their dramatic form or power. Before leaving the subject of Italian opera I must pay it this tribute: its music was not bound by pedantic rules, it aimed at being emotional and dramatic in expression, and in flashes it achieved that aim; but, unfortunately, as drama it was blighted by conventional rules. It has played its part in the history of the musical stage and it has this merit, that it brought about a sweeping reform. Therefore, *requiescat in pace*.

I will return, now, to the development of opera through the works of composers who have been directly influenced by Gluck. Weber is the first to demand attention—of Cherubini, Méhul, and Spontini I have already spoken.

Weber followed Gluck's theory of the importance of drama; he employed, to a certain extent, the *Leitmotif*, and he adopted and developed the symphonic use of the orchestra, which Gluck had originated. But he did not, in any vital way, alter the form of opera, for in his hands it is still, though possessing a strong vein of poetically dramatic interest, a mixture of recitative, arias, and the rest. Weber, however, paved the way for modern music-drama by making the orches-

tral music free in expression, having for its end the interpretation of imagination and emotion. But during Weber's lifetime and after his death Meyerbeer was the ruling planet in the house of opera, and again, as in the eighteenth century, a great genius arose and gave battle to the many abuses of lyric-drama. That genius was Richard Wagner, a man who has done more than any other musician to free music from the bonds of formalism which threatened to, nay, which actually had choked it as a human expression of human emotion. Wagner's theories are very simple, so simple that it is strange how much they have been opposed—or, perhaps, I should say “not strange.” His theories are not artificial but based on dramatic laws, which, in their turn, are based on human actions.

Wagner contended that music ought not to be the chief end, but that the text, dramatic action, and music should combine to make an organic *music-drama*; and that, since rhythmic melody is inadequate to convey all dramatic feelings, it should only be employed where melody is required, and even then should never degenerate into a mere song. He adopted and developed the *Leitmotif* which Monteverde, Gluck, and Weber had tentatively used. Wagner did not mean this system to be taken as a puzzle for ingenious musicians to unravel, but as a means of weaving together the threads of drama. He rejected all purely musical forms which retard dramatic expression, and, of course, abolished full closes—I am speaking of his later works, which alone represent his theories to the full. Above all, Wagner desired that music-drama should be looked upon as drama, and not only as music and drama.

But Wagner invented nothing; he only developed ideas which had sprung into being during the natural progress of music. For instance, his recitative, now nearly a rhythmic melody, and then, in more dramatic scenes, of a more declamatory order, was the *mezzo-recitativo* of Gluck, and, it is said, of Monteverde. All Wagner did was to employ it as the *one* vehicle of expression, because it enabled him to make the vocal music flow without ceasing, in the same way as words do in literary drama, except when the exigencies of drama and sense demand interruption. He did not invent the *Leitmotif* nor did he first think of making the orchestral portion of the music symphonic, for Gluck, Cherubini, and Weber, to mention these alone, forestalled him in that idea to a certain extent, and, so far from being a man who arbitrarily invented a form of Art, which he never claimed for himself, he is the composer of works which are a natural development from Greek music-drama through Monteverde and Gluck. Musically, Wagner's works are a development of the “absolute” school of Haydn, Mozart,



and Beethoven, and musico-dramatically a development of Greek tragedy through Peri, Monteverde, Gluck, and Weber. To these influences must be added that of the literary drama of Shakespeare and the European dramatists following him.

But, perhaps, what is new, or at least is so full a development that it seems to be new, is Wagner's use of the orchestra.

Music is, above all, an abstract art, and its whole strength rests in its being able to convey abstract emotions—that is to say, it cannot portray a man's individual character, but it can, and does, interpret the character of the inner emotions and thoughts too vague for words that impel the individual to action. Music can give a more bitter edge to despair; a deeper glow to love; a finer pathos to suffering; a more spiritual tone to religion; it can do all this, but only in the abstract. But when music is united to drama it gains a new significance. It no longer remains entirely abstract, for, when made part of the drama, it loses its abstract character by becoming illustrative of the emotions of concrete individuals. So that *motifs*, besides musically interpreting abstract emotions, gain a precise dramatic meaning by being associated in our minds with concrete ideas and individuals, and thus bring before us the full significance of the ideas and emotions which impel the *dramatis personæ* to action. To say that music can *arouse* but not *represent* emotions seems to me to be taking quite a false position. But stay, "represent" is the wrong word. Nothing can *represent* emotion, which is not a fact but a state of feeling, evanescent and impalpable, and therefore cannot be represented. By using the word "represent," opponents of modern dramatic music have employed a well-known rhetorical device—that of putting forward an absurd axiom as if it had been uttered by their opponents, and then proceeding leisurely and with extreme self-complacency to point out its absurdity. "Convey" is, I think, the better word. Music, in my opinion, can *convey* but not *represent* emotion. Music is a means and not an end. The point is, can the composer convey his emotions to the listener by means of his music? I think he can. Why, music originally came into existence as a natural and ideal form of expressing emotions for which words alone were inadequate, and it was only when pedantic rules fettered it as a mode of expression, putting arbitrary musical form in the place of a free interpretation of genuine emotion, that music began to have an existence apart from the conveyance of human emotion. Music can only be judged from a human standpoint; it is not a fact standing outside ourselves, but an emanation from our own natures. There is no nation under the sun that has not had its own form of music, differing, it

may be, as language differs, from that of other nations, but remaining a natural expression prompted by the need of some medium through which emotion may be conveyed to a greater extent than through words. It is admitted that music can arouse emotions and I submit that such emotions are identical, as nearly as possible, with those which cause music; therefore, to separate it from its cause, emotion, and its effect, emotion, and then to say that the medium means nothing, seems to me an unnecessary and obvious folly.

For example, take ordinary human speech. The mere words cannot do much more than suggest emotion; but the tone of voice, which is an elementary form of music, conveys to the hearer the precise emotion of the speaker, so that identical phrases have different meanings according to the tone they acquire from the feeling which prompted their utterance. In the relation of the tone of the human voice to words we have the exact and true relation of vocal music to poetry. Music exaggerates, idealizes, and then notates that tone of voice. The expression of the human voice is a matter of rhythm and intervals, so that orchestral music, also primarily a matter of rhythm and interval, may be said to be, though in a very much greater degree than vocal music, an exaggerated idealization of the human voice. When we are told that certain musicians transformed love songs into sacred airs, the question arises: are such airs sacred in effect? and, if so, what alteration did they undergo in the transformation? A change of time, rhythm, and harmony would make all the difference in the nature of this expression. You may ask what has all this to do with Wagner's use of the orchestra? The answer is this. If music cannot convey the composer's emotion to his hearers, all Wagner's striving to express it by music has been quite futile. To understand Wagner's use of the orchestra we must look upon it as an invisible chorus, foreshadowing the fate of the *dramatis personæ*, elucidating the present situation and heightening the intensity of the dramatic action by significant music. To insure homogeneity of sound all the *motifs* are weaved together, forming practically new music, but giving a certain colour appropriate to the drama, and then, when Wagner wishes us to understand that the orchestra is speaking of certain individuals, he introduces their special *motifs* either in their original form or metamorphosed according to the exigencies of the dramatic situation. Knowing this, it is difficult to comprehend the contention of some musicians that Wagner's music lacks form; for really it is as full of form as that of any other composer, only it is not the form of absolute, but of dramatic music. With regard to the vocal portions of his works, the words are so naturally set to music that all their emphasis and meaning is preserved, and a new form of

human speech, rich in possibilities for dramatic expression, takes the place of song.

I must touch briefly on the question of absolute music, because if its adherents are right in their contention that music stands strongest when alone, the dramatic form must be the weaker, and, therefore, the inferior.

It is the function of literature and painting to illustrate and idealize life; the former, thoughts and emotions, the latter, externals of life. The followers of absolute music, however, have proclaimed that she should take the standard of beautiful sound as her sole aim. In affirming this, musicians are alike forgetful of the origin of music in the dance and song, and that absolute music is of a very recent growth. The *means* of expression in music have been glorified into an *end*. If music concerns herself only with beautiful sounds, having no origin or meaning beyond their beauty, she depresses herself to the level of the arts of gem-cutting and tessellated pavement.

From this point of view, we might as well say that painting should only appeal to a sense of colour and drawing; that poetry should only comfort a sense of the harmony of words, whereas these are the means and not the end of Art. Music, however, is capable of expressing emotions, but from whence is this emotion to be obtained unless it be from a subject or programme? Ought music to seek inspiration from notes? literature from words? painting from pigments? Surely not. Music feeding on itself attenuates to a mathematical science. Musical form has been really the programme of absolute music, but it is a programme of progressions of sound and not of poetic sense. I believe that, as a matter of fact, music does not enter a composer's head unless his emotions have been aroused by thought or imagination, springing from his own experience or caused by reflection and contemplation either of external nature or of the sorrows, hopes, and joys of the human race. Therefore, in a large work of absolute music there are the expressions of many emotions aroused by many causes and all these incongruous expressions are bound together and distorted by musical form. But when composed to a programme of poetic sense there is a relationship between the emotions, and the whole work becomes musically and emotionally organic. When Berlioz treated a complete story in a symphony he rather misunderstood the function of music, which is not descriptive and objective, but should treat of the very essence of poetry and life. One of the charges brought against Wagner's works is that the music is ugly. This question of the beautiful in Art has always raised storms of discussion. The truth is that in a dramatic work of Art the appropriate is the beautiful. In music, if the subject be tragic, or if the darker thoughts of

man are to be represented, it is inappropriate to treat them with melodic beauty. To employ only beautiful sound is to illustrate but one side of human nature. Apply this theory of absolute beauty to Literature, and our "Macbeth," "Othello," "Hamlet," and the rest would have to be swept from the stage, for their dominant characteristics are not so much of absolute beauty as of the dramatically appropriate. As to the subjects for music-drama, the only really important point is that the function of music is the interpretation of the eternal passions, sorrows, and joys of mankind, and not of the external accidentals of life.

Finally, it should be recognised that rules deduced from absolute cannot be applied to dramatic music, for the numerous emotions to which the action of the drama gives rise require ceaseless changes of tonality and expression in the music, and to lay down any rules, except those of appropriate musical expression, is to restrain the genius of a composer within the bounds of formalism. If he be a true artist the product of his brain will be a work of Art, full of dramatic form and carefully thought out musical effects.

But, after all, those who, forgetful of the development of music, try to retard its natural progress by judging modern art-phases by rules culled from the works of past masters, are really only ineffectual enemies of the most eloquent and most touching means by which human emotions can be expressed.

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## DISCUSSION.

THE CHAIRMAN.—Ladies and gentlemen, before entering into any sort of discussion, there is always a pleasant duty to perform, and that is to thank the lecturer for the pains he has taken in preparing his paper; and I am sure you will accord a hearty vote of thanks to our lecturer on this occasion. For my own part, I feel very much inclined to adopt a phrase common in newspapers which you may frequently have seen at the foot of letters addressed to the editors: "Our correspondents are allowed to express their opinions; but we are not, necessarily, bound by them"—for I feel an absolute antagonism to almost everything that has been asserted this evening. I confess that I should have read musical history in an entirely different way to that interpreted by our lecturer. It seems to me that our position is something like the following: A man may have a house with the front painted white and the back coloured green. My friend has seen the green and I have looked at the white. He maintains that the colour is green, while I insist that it

is white. I will not detain you very long, for I shall be glad to hear the opinions of some of those present who are well able to speak on this subject. I would just for one moment refer to the question of the absurdity of concerted dramatic music. I can adduce an instance from a dramatic play, which I think is an irrefutable reply to the argument brought forward. I need only mention the quartet from "Rigoletto," "Un di se ben." There the effect is something superb. I could point out innumerable other instances in poor, dear old Handel's oratorios. In the "Theodora" quintet, where the various *dramatis personæ* express distinctly different sentiments, the effect is admirable. Surely it is possible in human nature to meet with concerted speech and action. If you go down to Billingsgate Market when they are selling fish, you will find everyone talking and shouting, and having the same emotions at one and the same time. Isn't that perfectly natural? Why, even Wagner himself employs concerted music in his "Meistersinger," and we all accept it as just and true. Then we hear a good deal about the inventors of the opera. I often wonder whether those people who are constantly quoting Monteverde really know anything about his operas? It is so very easy to resort to paste and scissors, and cut out passages about old operas. I wonder whether our lecturer has looked into these early operas for himself? Then Gluck was mentioned. He is brought forward as the exponent of this modern theory of what is called "music-drama." And we are told, almost in the same breath, that his music always expresses the precise sentiments of the words of the poet. Now take that song, "Che farò" in "Orphée." To me it is perfectly lovely, and I am always delighted to hear it. But I can quite imagine it might better express *Orpheus* talking to his wife and enjoying her happy company instead of deploring her absence. Here, then, is an instance where his music does not always express the mind of the poet. Then we are told that one of the great advantages of Wagner's writings—and here let me say that I am an admirer of Wagner, though I am not an admirer of those people who push his claims beyond their legitimate and proper limits—is this, that each singer must be in his or her exact place. Singers are frequently accused—and as I have been a singer myself for many years I speak feelingly on the subject—of violating this rule, and thus bringing about a degradation of art. Why, in the case of "Lohengrin," as at present performed in Paris, you will find the singers come down and sing across the footlights to the audience. Meyerbeer has been patronizingly patted on the back, and yet, I fancy, you would find it extremely difficult to mention a more dramatic and effective opera, and one that better expresses the senti-

ments combined with dramatic action, than the "Huguenots." I am also quite content to take Gounod's "Faust," in a dark room if you like, without accessories of any kind, or the additional glamour of a bejewelled audience. Though sensuous, to me it always seems good and truthful music. Again, we are told that one of the beauties of Wagner's compositions is the absence of a full close. I should rather have considered that one of his defects. Surely it is a painful and monotonous thing to have a beautiful panorama perpetually passing before you. When travelling through the loveliest districts in Italy, do you not eventually, looking out of the window, tire of seeing the constant succession of grand and picturesque sights? We must feel the want of a little repose sometimes. Wagner has succeeded in one thing, which, I believe, no other individual has ever attempted and, probably, never will again: he has managed to show us how a dragon can sing upon the stage. Then we have heard a word or two about absolute music. I am fain to confess myself that I believe absolute music to be the highest form of music, that is, music which has no programme associated with it. Berlioz was also mentioned, but nothing was said about Beethoven and his symphonies. I refer to those which have no programme whatever. I think that anyone who attempts to put a programme to them is degrading his art. Is not music the outcome of the soul? It speaks of a thing we cannot see. It surpasses anything you have before you, even the most beautiful painting. It was compared just now to a tessellated pavement. The comparison is a very poor one, for there you have something very tangible before you. Music stands entirely alone in this respect; I claim that for music.

(The Chairman then put the vote of thanks, which was passed unanimously.)

Dr. VINCENT.—It seemed to me that the lecturer rather sneered at Rossini and other writers of that school, because they were melodious. It was Rossini's nature to be melodious, and he was right to carry out the dictates of his nature, which he did to the best of his ability. If, then, at a subsequent period, his music should fall into desuetude, I cannot see why that should affect his position. He did his duty, and we ought to do ours in the same way. If Wagner followed the dictates of his nature, those who differ from him can only praise him for being honest, while those who agree with him are free to admire and applaud him.

Mr. SOUTHGATE.—Our lecturer dealt with a great many subjects in the course of his paper, to go into which would necessitate our attendance here until the small hours of the morning. No doubt many of the statements made would be accepted, while others again are scarcely admissible. Going

back to the historical period, I heard with some surprise the statement that in the time of Galilei, when the band of Florentine musicians re-established opera, that they carefully guarded themselves, if I understood rightly, against the employment of melodic phrases in their writings, from which I assume that they rather went in for something which was unmelodious. But I have yet to learn that melody existed in those times as we understand the term. The music of the church and that of the minstrels differed very little, for the very simple reason that there was not much melody at that time, and, consequently, they had not much to eschew. Again, is there any advantage in applying nick-names, if I may use the expression, to particular kinds of music? Our lecturer seemed to sneer at florid music, and called it the gymnastics of vocalisation. What purpose can be served by such depreciation? I see nothing wrong in writing and liking florid and elaborate music. It affords an opportunity for displaying the powers and proficiency of the singer, and where properly introduced is surely not an objection. Our lecturer very wisely begs the question of the love subject, because Wagner himself has used that; but surely, in the case of a scene in an opera in which many persons have their different parts to play, there are moments when they come together and when they are all united in doing some one thing, and there arises the opportunity for the *finales* in operas. It seems to me to be a legitimate development, and a very effective close to the act which has just gone before. I was very much surprised to hear our lecturer say that Mozart was not dramatic. Surely he could hardly have meant that? He was melodious, and, therefore, according to the new theory that melody is to be tabooed, committed faults; but he was certainly dramatic as well. It is impossible to witness the scene of the Marble Statue in "Don Giovanni" without perceiving that he is intensely dramatic, and, when in the proper frame of mind, one cannot help feeling impressed and charmed with that wonderful music. Some people can be dramatic without being the least melodious. Then again, with regard to Wagner, the expression was made use of—I noted it down at the time—that "melody sometimes degenerated into song." But, if that be the case, Wagner himself has been guilty of this enormous crime. In "Tannhäuser" and the "Preislied" in the "Meistersinger," Wagner has surely given us pieces of very exquisite and beautiful melody, which we can all listen to and enjoy. However, that was probably in his earlier days, before he became regenerated. Then we came to Gounod's music, which is also, to a certain extent, found fault with. I think it is the most picturesque music on the stage. I have only to name the Kermesse scene from "Faust." To my mind it exactly

represents what is going on, and although strongly opposed to encores, I always feel tempted to break through that principle whenever I hear this music. Our lecturer said that Wagner had not invented certain particular forms. I think he is right there. You must remember, however, that he has very much developed them, and he will have to take rank in the future accordingly. But, after all, do not his reform theories rest upon the work of men who have gone before him? I think he has borrowed considerably from the despised Meyerbeer and Spontini, and I am quite certain that he has borrowed enormously from Berlioz. The latter was his friend in his early days, though subsequently, for a purpose which I need not go into here, he became bitterly opposed to him. It is impossible to hear the orchestration of Berlioz, especially that marked feature of it—the division of the instruments into families—without realising that Wagner has borrowed from him one of his most effective devices. One word more as to naturalness. We have the modern forms of Wagner put before us as perfect examples of what takes place in real life, with nothing in the least unnatural about them. But is that the case? Let me recall to your mind the scene in “Lohengrin” in front of the church in which the lovers are going to be married, and where there is a very long parley outside. Now I would ask you is that natural, and true to real life? I think not. In my opinion if such a scene were to take place outside St. George’s Church, Hanover Square, the police would very soon say “move on.” One word more. I have lately had to deal with a work much more recent than any of Wagner’s—I allude to Bruneau’s “La Rêve,” which has attracted a great deal of attention over here; I must say that not only for ugliness, but also for violation of all laws of harmony and beauty, it is difficult to find its parallel. The work, however, has not been mentioned by our lecturer, and I would like to ask him in his reply to tell us if he regards that as a legitimate and still further development of opera since Wagner’s time? If so, and it be true that music sprung from chaos, it seems very likely to speedily return there again.

Mr. JACQUES.—I should like to express my sense of pleasure at the whole tenor of Mr. Baughan’s lecture, which I thought admirable. I was also very pleased with the careful way in which he entered into the subjects of expression, and of the union of music with poetry. It is upon this last, indeed, that the whole matter must ultimately rest, and for this reason I am tempted to wish that some of our friends this evening had gone into the subject a little more fully. Next to that in importance is the question of form, which has been somewhat shirked. It seems to me that this question of form is the chief cause of difference of opinion on



this matter, and, therefore, it should be thoroughly and dispassionately gone into. The *essentials* of form should first be defined, and then the laws of their application to absolute and dramatic music should be examined. Mr. Cummings's remark about flying through beautiful country in a train, without coming to a stop, vividly brings to your mind one of the peculiarities of a certain kind of form. It is that question—whether we are to have balanced periods of symmetrical form, or a continuous succession of very much simpler forms, more or less connected, which is the crux of the difficulty. You will not find much difference of opinion between the opposing parties on the actual merit of the short phrases; their quarrel begins when the arrangement of these is in question. I think that unless this point is frankly discussed and gone into without the least shirking of its tremendous difficulties, we shall never come to a clear understanding. Wagner's form is practically an extension of the "free fantasia." It is in that part of a Beethoven symphony that you find the nearest resemblance, for instance, to a page or two of "Tristan und Isolde." I hope that something will be said upon this subject of form before the discussion is closed. I am sorry to have to disagree with Mr. Baughan's statement that music does not enter a composer's head except as an expression of thought or feeling. Holding that opinion myself at one time, I took steps to ascertain from gentlemen who compose a great deal—I will not say great composers—the exact state of the case, and they told me plainly that very often their "idea" simply came as a "theme," and not as the result of an attempt to embody an emotion. They hear a theme and are interested in it as a musical pattern, and develop it as such. That produces, of course, "decorative" music. At the same time, I do not see why we should sneer at decorative music. It has a right to exist the same as decorative art generally. As to its rank in the scale of merit, that, of course, is another matter. It is, however, quite certain that there are many persons who hold that the creative artist has no business to concern himself with the interpretation of a subject, be it event, feeling, or idea. He has, they say, but to produce beautiful effects of form, colour, or sound. As an instance I would mention Mr. Whistler. Some of the theories put forward by these people are not very clear; others again are. My point, however, is this—it is no use ignoring adverse facts, and looking at one side only of the question. Mr. Baughan said that the "beautiful" was the "appropriate." I do not think we ought to confuse words in that way. I think we had far better confine the word "beautiful" to its generally accepted meaning, if possible. Let us say that what we desire is "appropriateness" and not exactly "beauty,"

except where beauty is appropriate. But don't let us say that the "beautiful" is the "true," and the "true" the "beautiful." I don't think Mr. Southgate could have meant what he said, if I understood him rightly, when he contended that melody did not exist before 1600.

The CHAIRMAN.—Oh, yes; at that time, when opera was first making its appearance in Italy, there was only one form of melody. That is perfectly true, and Mr. Southgate was quite right there.

Mr. JACQUES.—I was very glad to hear Mr. Southgate say (and it is a fact that many of Wagner's followers would do well to remember and lay stress upon) that Wagner was not such an inventor and innovator as he is represented to be by the injudicious among his friends, who, in this respect, have done him much harm. It is obvious that Wagner is simply the development of his predecessors in various branches of art. He is a very complex phenomenon, and therefore much care is needed to dissect him properly. There is not the least doubt that he took right and left (I do not mean as a plagiarist, but in a legitimate way, the same as any other genius would have done), and assimilated such appropriations. Later in life he assimilated more, and his work becomes accordingly more homogeneous.

Mr. BERNARD SHAW.—I have listened to this debate with a good deal of interest. When I heard Mr. Baughan deliver his lecture I knew what was going to happen. Mr. Baughan, I am afraid, is a Wagnerite, and, to a certain extent, Wagner himself was not a Wagnerite, and I think we have arrived at that period when no person should be a Wagnerite. This Wagner cult is all very well and very touching, but if it be carried out with too much enthusiasm, the enthusiast becomes a nuisance. Mr. Jacques very aptly remarked in opposition to our lecturer that it was possible to regard the matter from another point of view. There is musical inspiration which is really absolute musical inspiration. To the individual who has no taste for dramatic music, most of Wagner's compositions will appeal in vain. So long as music is absolute, he likes it; but the moment the musical element becomes subordinate to the dramatic, it no longer has any attraction for him. You must remember that there are all sorts of men between the two extremes. I have found that a large number of Wagner's admirers have very little musical faculty whatever. I have also been struck with the number of scientific men who do not in the least care for absolute music, and cannot endure opera, who, on witnessing the performance of Wagner's operas, have said, "Ah, here at last is something that I can understand and appreciate." They simply ignore the musical element altogether, and address themselves to the dramatic alone. Those individuals,

to my mind, are no more to be respected than are Wagner's opponents. I should say that there are few great composers whom one would not put second to Wagner. I think he stands as high as any composer who ever lived. I would like to remind the lecturer that he rather lets slip his argument when he says, that sometimes you have the same air which has served for a love scene in an opera used as a religious air in an oratorio, and there you find a change was made in the rhythm, and, perhaps, in the accompaniment. No such thing, and no such change occurs in Handel's airs, except in the words themselves.

Mr. BAUGHAN.—Are they sacred in effect?

Mr. SHAW.—Perfectly, and on your own showing. The emotion expressed by music must necessarily be abstract, and only becomes a concrete and specific thing when defined by words. As to concerted music; in the first act of "*Siegfried*," where they ask each other riddles, concerted music would be absurd, and, consequently, at that particular point they speak alternately. At the end of the act, however, when the two men pursue a similar train of thought, they naturally speak together. In such a wonderful way does Wagner weave all the separate themes together, that to denounce concerted music would be to fly in the face of his own writings. The Italian quartets, &c., so often found in Donizetti and Verdi, to my mind show how much superior opera is to the spoken drama, and our lecturer's hostility to Italian opera can only be accounted for on the assumption that he holds a brief on behalf of German *versus* Italian opera. I think that he should reconsider this question.

The CHAIRMAN.—Let me say that I by no means consider Wagner the greatest exponent of absolute music. I should place Beethoven infinitely higher.

Mr. JACQUES.—I do not think that either wrote "absolute" music. Beethoven said that he always had a picture in his mind before composing. Absolute music is music without any emotional or poetic significance. You cannot mean that.

The CHAIRMAN.—I cannot believe it. I mean just what I say—that Beethoven wrote absolute music. Whether it means heights covered with snow, which the sun lights up into myriads of diamonds, with a goat-herd tumbling down the other side, as someone has said, is perfectly immaterial to me. Such an explanation I think degrading to Beethoven, who, in the matter of absolute music, is unsurpassed, and remains the greatest musical genius who ever lived.

Mr. BAUGHAN.—My only reason for referring to absolute music was to support the contention that the rules by which it is governed cannot be applied to opera. I am a great admirer of Beethoven's music as also of Mozart's. The former always seems to be saying something, and he did mean something by

what he wrote. But, of course, music is not a concrete art, it is abstract in character, except when united to words. When I mentioned concerted singing, my point was that I did not like anything on the operatic stage which seemed unnatural. Unnaturalness does not even so much matter so long as it is not made to appear so. Concerted music in Wagner's operas doesn't appear unnatural. As to Bruneau's "La Rêve," his *Finale* spoiled the whole work. The purport of my lecture was to try and bring home the fact that the rules which govern absolute music cannot be applied to opera at all. Of course opera in the Italian form is not opera at all. It is another form of art altogether, a musical form of art. For this reason I would like to keep the two forms distinct. After all, ladies and gentlemen, these are but my individual opinions, which, if you cannot accept them, I feel sure will have done you no harm.

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MARCH 8, 1892.

A. H. D. PRENDERGAST, Esq.,

IN THE CHAIR.

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*SOME THOUGHTS ON THE SOCIAL  
APPRECIATION OF MUSIC.*

BY ERNEST LAKE.

MR. CHAIRMAN, LADIES, AND GENTLEMEN,—I must first of all apologize to you for presenting a paper which has been, I regret to say, very hastily prepared, owing to my recent severe illness, and to consequent pressure upon the time at my disposal. I must next ask you to believe that I approach my subject with great diffidence for two reasons—*firstly*, the inability of any one mind to comprehend the various and multitudinous thoughts and ideas that must from time to time possess the soul of every true musician; and *secondly*, because of my personal inability to give adequate expression—even to my own views upon so difficult and delicate a matter as the consideration of the relative position of our Art-Science to the unenlightened or popular world.

I venture, however, to put before you to-night for your kind consideration a few questions such as, I believe, occasionally exercise the minds of some at least of the members of our profession.

To begin with—is not the public estimation of music an extraordinary paradox? is there any other art or science about which people talk so much and know so little? I may say at once that it has always been a puzzle to me why ordinary people *should* necessarily know more about music than they naturally do through the ear, as it were. Music is an art-science and must be studied somewhat laboriously to know even its first principles, for which labour comparatively few can give the time.

Several reasons, however, can be adduced for the casual view of music taken by the general public; but chiefly, I think, that the root of the matter lies in mistaking the *appreciation* of music for the *understanding* thereof, or in a feeling of shame at being thought ignorant of the science of a popular art. The importance of the most important of the arts is

overlooked just *because* of its very proximity to the hearts of the people; in fact, no prophet is without honour save in his own country, even as no man is a hero to his own valet, and even as we all know that if a man ever appears "god-like," or "divine" to a sister, it is generally someone *else's* sister who takes that view of him rather than his own!

The people *love* music; it is more to them than any other art, for this reason—*music is latent in all*; unless deformed, every one possesses some power of appreciation and even expression of music; certain it is that Almighty God has mercifully left few of us so absolutely devoid of that "one talent," but that if we only do our duty and cultivate it to the best of our ability we can hope hereafter to be in this direction worthy at least to take our place in that assemblage of fructified musical opportunities that will surely only be available to those who have striven to render themselves in some sense *worthy* of admission.

It is, however, the natural love of music and the sense of its latency in all that makes people talk so freely about the art, and when people talk of a thing they always include a criticism! Honest criticism is one of the most valuable of all things, and we should be proud to remember how unselfish our fellow men and women are in their generous distribution of it; they give it away wholesale; sometimes, it is said, without being asked for it! We love music so dearly and use it so constantly that we look upon it as a second nature, and thus forget that it is a *responsible* art, and that it has a technical and scientific side—hence it is that we so often hear compositions or performers extravagantly extolled or derisively derided, though, in all probability, undeserving of either special praise or blame, and this simply because the amateur critic judges as a rule solely by the *emotion* or "spirit," and not by "the understanding also." I fancy I must have heard about some professional critics having occasionally done the same thing! but cannot be sure of this. When persons once become *conscious* of their appreciation of music, it often happens that the departing latency imagines that it has become the faculty of performance—in other words, the *appreciation* is mistaken either for the *understanding* or power of expression. This leads at times to humiliation, as, for instance, when friends too audibly remark: "Did you ever hear anything so *awful* as her singing?" or "What does *he* know about music?" Again, it is this feeling that causes anxious parents to compel unwilling offspring to exhibit their latest acquired incompetence to suffering friends who never did them any harm. What young lady dare refuse to sing her new song or play her latest piece? though she would laugh at a request to give a recitation or to make a sketch.

Perhaps, however, the social critical faculty is never so frequently (and improperly) exercised as in the case of the music of public worship. Whilst some vaunt the perfection of their service, choir, or organist over others—even those notoriously superior—some will find fault with everything! Those with no voices think the music too high; those who boast that they can “sing a good second” fidget and fume during “plain song” but join in the *anthem* with vigour; whilst the residue clamour for the congregational music to be reduced even to the level of their own incompetence, regardless of the fact that they who wish to join audibly in a service of praise must obviously be expected to be at some pains to qualify themselves, if they are to be *worthy* of the privilege that they so jealously claim as a rule. This remark appears somewhat paradoxical, as I began by asking why persons *should* necessarily “understand music.” I should, therefore, explain that by this I did not mean that they should not study if they wished to engage in its *performance*, I simply referred to their passive participation in the art. How many there are who say, “I never listen to classical music, I do not understand it”; and they point out that half the supporters of the “Popular” and other classical concerts “do not understand half they hear”; in this they are right, that is, if they refer to the technical construction or letter of the music; but they are altogether wrong if they refer to the spirit which pervades it.

I boldly assert that the material understanding of the highest forms of art is not necessarily needful for an intense appreciation of their spiritual essence. What did Saul know about music? Yet David exorcised his evil spirit! Saul was himself a philistine in art, until he became subjugated by, and acknowledged a power of which he was hitherto absolutely ignorant. Truly David—one of the most lovable of ancient heroes—was *doubly* conqueror when he subdued both the mental and the physical Philistine.

Saul's conquest was already practically effected when he submitted to music's divine influence—backed up by mental courage born of conscious superiority. Goliath's conquest was only achieved by means of technical skill, physical pluck, and the endurance born of an unrelenting endeavour to surmount physical disadvantages; yet the victory was equally great in both cases, for the spirit which possessed Saul, though a powerful one, was compelled to submit to a still greater one whose power had been hitherto unfelt by him; whereas Goliath was defeated by a well known material weapon for which his overweening self confidence had caused him to be unprepared. If people would only submit themselves to the *unexpressed influence* of high-class music, and not make up their minds to dislike it because they do not understand its

technicality, they would open to themselves the gates of a new world—a world of mental happiness and spiritual delight, wherein they meet again dead friends, recall long buried joys, and revive past hopes and aspirations; as the husk falls from the heart, the veil from the eyes, and they become as Gods knowing good from evil. If music can do this thing for us, if only for a few brief hours, we need not seek to understand the vehicle but accept the *result*—remembering what King Saul must have felt, and be very still.

Leaving this subject with much reluctance, for many reasons, I would pass on to notice some curious discrepancies in the social appreciation of music. To begin with, why is music so badly remunerated upon the whole? I do not refer to the heroes and heroines of the grand or light opera stage, the “stars” of the concert and music hall platforms, but to the bulk of the profession, those who rely upon knowledge and skill rather than upon special gifts so-called—those who have read deeply, worked hard, and laboured earnestly in the study, in the *technique* and the propagation of their art-science.

There are at least three occasions upon which the art of music is as frequently required as it is, as a rule, badly remunerated—that is to say, in *church*, in *society*, and in *public*. As to the church, what is the ordinary salary of an organist? from fifty to a hundred pounds per annum, in return for which he is expected to give up his time and talents, whenever required, and to surrender all other engagements, if need be, in order to place the music of his church in such a position that it becomes, in many instances, the chief source of increment to the income of his church and its institutions, which, without this powerful aid, might otherwise languish to a very serious extent. If this fact does not “go without saying” it is because some exceptionally popular preacher or able administrator occasionally verifies the exception—though certainly not the rule. When the organist asks for increase of salary the stereotyped refusal is generally accompanied by such a remark as “Well, of course, you get your advantage by the pupils obtained from the congregation.” My own experience (I believe it is a very usual one) is that one’s pupils are generally obtained from the neighbouring organist’s congregation! one may give gratis recitals to seven or eight hundred appreciative people night after night and not have one on your books. *Apropos* of this, I am reminded that when a very young man I took a country appointment. It was advertised as comprising “an excellent field for teaching”; after a time, having worked hard and covered a great deal of ground, I resigned, admitting frankly, in response to their protest, that there was undoubtedly a great deal of “field”—in fact, a great *many* fields, but very



little "teaching." A great deal more might be said on the subject of frequent lack of practical appreciation of church music on the part of those who benefit by it so very greatly at so small a cost to themselves; who accept it as a sort of divine right and criticise it so freely even on the steps of God's House. But I must pass on to other topics, merely remarking that the proportion of the practical recognition of a really good average organist and choirmaster, as compared with the theoretical appreciation, amounts to about one in a hundred.

Next as to remuneration of music by society; surely this consideration opens up such a vista that we can only touch upon a very few of the thoughts suggested by common experience—an "at home" card from Lady Jones and Mrs. Ponsonby de Tompkins—the acceptance of which by artists (who dare not refuse) involves an evening given up to gratis entertainment of their hostess's guests.

He has the privilege of mixing with his betters! Well, if we are weak or good natured enough to perform upon these conditions in the face of the fact that a popular actor, vocal "star," or reciter receives a handsome fee, it is our own fault, or, at least, misfortune. A few days ago I mentioned to a well known tenor, a distinguished professor at the R.A.M., that I was going to assist a certain philanthropic lady of title at an East-End concert, and asked if he was going to be there; he promptly replied: "No, why should other people be charitable at my expense," or words to that effect; but when I explained that the audience would be entirely composed of those whose lives were such that, as a rule, the greatest pleasure they could look forward to was the sight of a piece of butter to soften the hardness of their daily bread, his instant reply was—"Then why didn't you tell me, I'd have come like a shot." The sort of spirit we want to animate our profession is less truckling to the parsimonious demands of society, and, consequently, greater time available for the artistic education and healthful amusement of those who really cannot afford to pay for it. In this respect, I think, Edinburgh, which is a great centre (considering its size) of instrumental music, might teach London a useful lesson. Roughly speaking, there are only two classes of cultivated society—viz., the highest, which is very exclusive; and the middle, which is also very artistic. Yet whenever the aristocracy invites a well-known artist to its receptions, that artist has to *ask* permission if he wishes or is willing to entertain the other guests; should he be solicited, it is done in the most delicate manner possible, and he is given to understand that he is invited because of his professional *position*, and not on account of his capacity for purveying gratis amusement to his host's guests. And here again the Scotch excel us in courtesy,

because, as a rule, when they ask you to play or sing (that is, to present them with a gratis exhibition of the talents upon which you are dependent for a living), they do at least pay you the compliment of *listening* to you, whether your efforts be vocal or instrumental. Here in London we first ask an artist to perform, then ensues the pause of curiosity—the silence of expectation, but directly the music *begins*, then, if it be vocal we have the maddening murmur, whilst if it ventures to be instrumental, then, unless the performer is a banjoist or a pretty *siffleuse*, the row is deafening.

I have heard of a pianist who, being present at a smart party, was approached by his hostess: "Won't you play something? oh, do! we *should* enjoy it so much; I'll go and tell them all to be quiet and listen"—and she *did*, saying in a loud and excited voice: "Mr. So and So is going to play to us, isn't it delightful? he plays so beautifully, you know," &c. The consequence was that when the pianist began, everyone was talking joyously, and after he had started the place was a pandemonium; the louder he played the louder everyone yelled, until at last he finished, upon which ensued a sudden silence, save for the hostess, who still stood shrieking her gratitude in his ear: "Thanks awfully, so good of you, most charming; what *was* it? Something of your own, I'm sure; *do* tell me the name?" Then thro' the hush of expectancy came the reply in a painfully distinct voice: "It was the Old Hundredth Psalm tune, madam, it has always been considered a favourite."

Having taken up your time at some length I will ask leave to conclude by mentioning in connection with the subject under consideration a few questions that have always exercised me mentally. To begin with: Why are the art and profession of music so persistently relegated to the background by the general public and officials of all kinds, as compared with other arts and learned professions? As regards the "profession," it may be admitted that the number of uneducated and incompetent musicians that exist owing to the lack of authoritative registration, and the passion for obtaining bogus degrees and mushroom diplomas has brought some contempt—happily and steadily lessening—upon our order. But granting all this, why should music—whether considered as a scientific art or as an artistic science—be invariably mentioned as a sort of afterthought whenever it is honoured by public oral or scriptal reference? As a rule the sequential order is somewhat as follows: *oral* allusion—"Literature, science and art, music and the drama," apparently the last two are beyond the demesnes of Art!—whatever that term may imply. *Scriptal reference* is generally somewhat thuswise: "And of such are the great scientists and explorers, the leading

authors, artists (*sic*), dramatists, and even musicians!" Fancy the musical candle daring to follow up the pictorial or dramatic sun! Observe that in the above the terms "art" and "artists" are separated from the reference to music, and that painting is not even alluded to; can it be that it is only painters that are considered artists? *if so, why?* I can supply one reason, and only one, which lies in the detestable practice indulged in by some musicians of both sexes, that of styling themselves *Artistes*; those that are skilled musicians are "artists"—*i.e.*, skilled in an art. Another question lying very near the former: I have the greatest love and admiration for the art of painting, by which I mean any good form of visual delineation—whether chromatic or diatonic in its scheme, and I firmly believe that every good musician must be a painter in embryo, having an intuitive taste for colour and a cultivated appreciation of form and composition, even as in both arts the terms are synonymous; but I do altogether fail to see why painting as a branch of art should receive an official, a social, and a pecuniary recognition vastly superior to that accorded to the "Archimidean lever" of literature, the art science of music, or the dramatic art—the holder up of the stern mirror of nature.

We have in London two "Royal Academies," one is "the Royal Academy of Music," off Hanover Square, the other is "the Royal Academy of Arts and Sciences," located at the palatial Burlington House; the one receives a pitiful dole from the State, the other a handsome subsidy, notwithstanding the fact that it is a close corporation and derives a substantial income from the outside contributions of the general public; and I fail to see why the Royal Academy of Arts and Sciences should enjoy that title when its *agis* covers only the departments of much painting and a little sculpture, and I also fail to see why one should be generally styled "*The Royal Academy*" any more than the other; why one should have an annual Banquet—at which it is understood that Royalty and the leading representatives of literature, science, and art (with the exception of music) will attend, whilst the other Academy is simply supposed to work without recognition; also why the Royal Academy and Royal College of *Music* should not have subsidies, honours, and general acknowledgment on the same scale as the Royal Academy of *Painting*.

It is useless mincing matters, the time has come for musicians to arouse themselves to assert the proper dignity and position of their art-science. In order to do this, it is first of all essential to put aside professional jealousy, that bitter curse of every form of art and even of science—I dare not mention literature! and having done so, to educate themselves, not only in their art-science,

but also in general subjects of the day—in fact, to be in all respects like men of other professions, not only in breeding and appearance, but also in tone and general cultivation. If the profession of music is to be generally recognised as it should be, and put in its proper position, it is necessary that its priests should take the initiative, and that all should recognise that although Genius may be a law unto itself the gift is *very* rare; whilst eccentricity in appearance or general bearing is certainly no *evidence* of it, but rather a confession of the necessity for advertisement; also, that the mere “music master” is in no wise superior to the “dancing master,” so long as he is *content to occupy* the former position and to be merely the teacher of an accomplishment, it is only when he is willing (and qualified) to take his place as the equal of men in other recognised professions that he can expect an equal consideration.

Reform in the social appreciation of music must first come from within, and the best illustration of the truth of this lies in the vast difference that exists between the position of the profession of music to-day and that of twenty years ago, when the average musician knew no art but his own and but little of its science, whilst his mind was as a vast amount of irritability in a very narrow compass. As the growth of general education and large-mindedness in our ranks, so has been the increase of public appreciation; it now remains for us to secure more substantial reward and that official recognition which has been so freely extended to the kindred art of painting. To obtain these, *three things are essential*—viz., Education, Combination, and Federation: education of minds, combination of persons, and federation of interests.

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## DISCUSSION.

THE CHAIRMAN.—Ladies and Gentlemen, I am sure you will agree that we have all listened to a very interesting paper. The subject, of course, covers a wide field, and cannot possibly be exhaustively treated within the limits of a paper of this description. At the same time a great deal has been brought before us which will give us something to think about. There are just one or two things which occur to me in connection with the subject, to which, with your permission, I will give expression. First, with reference to the annual dinner given by the neighbouring Royal Academy—while the toasts include almost every other profession, that of music is studiously avoided, and that too despite the presence of the Principal of the Royal Academy

of Music, who is, as a rule, an invited guest; as a consequence, he has to sit by and hear every other profession eulogised while his own is completely ignored. This, I maintain, is a slight which the art of music certainly does not deserve. Next, with regard to the social appreciation of Music—although the number of people who look upon music as a mere amusement is growing less and less, still there is a good number who do continue to regard it in that light. A lady once remarked to Sir Arthur Sullivan—I have it on good authority—"I hear that you are fond of music?" This, I suppose, was the only way in which she could view the subject. As to enforcing the proper respect and silence for music, I know that there are some houses now where the guests are invited to listen to music on the understanding that they will be silent. I don't know how many of you have seen the introduction to Sir Charles Hallé's *Life*, which Messrs. Broadwood & Co. published in connection with the entertainment they gave this eminent artist previous to his departure for Australia; but, in that preface it is mentioned that when Sir Charles first came to England with letters of introduction, amongst others, to a gentleman of good position, he was asked "Do you play in the style of so-and-so?" "Oh, no!" replied Sir C.; whereupon the gentleman said: "I'm very glad to hear that, because he plays so loudly that people can't hear each other talk."

Mr. LLOYD EDWARDS.—I should just like to say a few words about Mr. Lake's very interesting paper. I quite agree with him in his praise of the profession for affording amusement and entertainment to those most in need of it, and in his strictures upon those who invite struggling artists to their "At homes," &c., and allow themselves to be amused without paying for it. But there are others again who belittle their art by offering it too cheaply to those who really can afford to pay, and this fact, I think, is in no small degree the cause of the public depreciation of music. Many concerts are either given gratuitously or for next to nothing, and while this state of affairs lasts musicians will always experience difficulties in raising their art. My advice under the circumstances is rather to seek remuneration as an executant than venture upon giving concerts at one's own risk, which are almost always sure to result in loss.

Mr. E. LAKE.—I think I ought to explain that the concert to which I referred was attended exclusively by operatives of a certain class, who were quite unable to pay any fees whatever. The intention was simply to brighten their dull and monotonous existence, and this was so understood by the professional artists present, otherwise I feel sure that several of them, at any rate, would not have taken part in the entertainment.

Mr. LLOYD EDWARDS.—Then I understood Mr. Lake to say that whereas the composer might get a hearing for his work, the painter met with far greater appreciation and better remuneration. There I think the musician has rather the advantage. The painter may get two or three thousand people to come and look at his picture, and possibly sell it; but, with the sale of the painting the appreciation of it disappears likewise. This, however, is not the case with good music, which has had the advantage of a hearing.

Mr. LAKE.—I ought to explain that I referred exclusively to classical works, which, as a rule, are not duplicated. A painting is exhibited and possibly purchased; but the classical composition is produced at the expense of the composer; the parts have to be copied at his own expense, and he receives no remuneration whatever for his work from first to last.

A cordial vote of thanks to the lecturer closed the proceedings.

APRIL 12, 1892.

T. L. SOUTHGATE, Esq.,  
IN THE CHAIR.

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*THE MUSIC OF JAPAN.*

By F. T. PIGGOTT.

THE abundant leisure of Eastern life affords ample opportunity for the study of the curious customs, the cultured arts, the profound sciences of the people, who are never slow to extend to the Western, who dwells, though but for a few years, among them, the graciousness of their hospitality; and to open freely the treasure-houses wherein the stores of their learning lie hoarded. But you will well understand that difficulties innumerable impede the acquisition of exact information by those who are ignorant of the languages. So much of Eastern learning is traditional, so much of the practice is hereditary, that it is of first importance to acquire it only from those who are in the direct succession of knowledge. When they are discovered, and the necessary formal introductions have been accomplished in accordance with the rigour of native etiquette, a fresh difficulty arises which is in truth a very labour of Sisyphus, so often has the stone of knowledge to be rolled over the same ground. The interpreter must possess not only a good knowledge of English, but also a quick intelligence to grasp the technicalities of the subject, the double set of art terms used by the questioner and the questioned. In such a subject as music, where each can only use those terms with which he is familiar, you will easily understand the patience necessary to arrive at facts, the prolonged process of sifting to which all statements have to be subjected, and the almost indefinite postponement of conclusions.

I say this partly by way of anticipating the criticism that my conclusions have been too hastily drawn. I cannot do much more in laying them before you than to give the arguments supporting them in outline.

I have, however, to assure you that it was a veritable voyage of discovery on which I set out. Although there is

something to be gleaned from the Japanese books on the history of the music of the Islands, on the science of it they are absolutely silent. The most accomplished of the musicians are blind, and the traditions have almost entirely died out. In getting reliable information together it was easy enough to go astray. The only safeguard was to worry at the facts long enough: I have computed that every fact of any importance occupied in the discovery that it was a fact at least half-an-hour of very voluble and animated conversation, and cost one dollar.

It is very essential to understand the different classes of music now used in Japan.

I. Old Chinese imported music, in the form chiefly of accompaniments for the classical dances of China.

And with this may be grouped old Japanese music, composed for the classical dances of Japan, which grew out of the Chinese orchestral music.

The orchestra is composed of drums, gongs, flutes, and reeds; it is weird in the extreme, and most excruciating to Western ears, though it is far from being uninteresting. The wind instruments are the *Sho*, a mouth organ, composed of very gentle sounding bamboo reeds, and used as a sort of "mixture." The flute, played with the most imperfect lipping, with gruesome quarter-tones before and after every note. And the diapason, the *Hichiriki*, an instrument of most diabolic torture. The attention still bestowed on this music in Japan is very remarkable.

II. Japanese classical music, composed for the quartet of stringed instruments.

This music is exceedingly complicated, but full of interest; but it is impossible to render it in the West.

III. Japanese popular music, written for the Koto or the Samisen, on which I shall have a good deal to say. This is not only not weird, nor uninteresting, but if its structure is understood, it is, on the contrary, exceedingly interesting, by no means unmelodious, and with not a few attractions for Western ears. I have even heard some of the simple tunes whistled by the Western barbarian, and that, I think, as has been explained by one learned writer, is the one satisfactory test of the true and inward goodness of music.

First it is essential to study the *Eastern scale*, as so much depends upon it; its place in the history of the development of music has not yet been determined, and I hope to assist in this determination. I am afraid the subject does not lend itself to any very interesting explanation, and I crave your pardon in advance for being horridly dull.

With your permission I will now explain the Koto, and

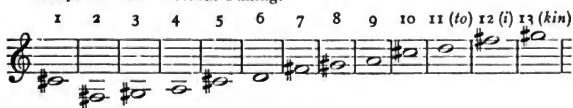


indicate to you the steps by which I have arrived at the conclusion that the scale of China and Japan is practically identical with our own.

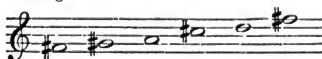
The Koto is the national instrument : all deductions must be made from it, not only on account of its long history, but because its thirteen strings supply more evidence of what the notes of the scale are than instruments with three or four.

The normal tuning is called Hirajoshi; the notes, as you will see, are arranged in a recurring series of five—F#, second string; G#, third string; A, fourth string; C#, fifth string; D, sixth string.

HIRAJOSHI—The Normal Tuning.



Notes of the tuning.



The octave thus appears to be divided into five intervals—semitones, tones, and thirds.

From this has sprung the currently-received opinion that the Japanese scale is five-toned. This is a fundamental error. First, *à priori*, a scale is a continuous and progressive series of sounds; at least it does not admit of a gap so big as a third. Our ear recognises a double unit of progression, tone and semitone. But in this series of notes there are gaps of a third between the fourth and fifth, and the sixth and seventh.

*A priori*, therefore, it is probable that the gaps are filled up by "missing notes."

As to their tonality the vibrations have been measured, and the slight differences tabulated. But to-night I do not propose to be scientific, but practical. The practical question is this: can Japanese music be given on the piano? It is obviously a question of ear. Your ear will recognise these notes as I play them, and sanction the European names I have given to them.

Here must come a short parenthesis as to the nature of Japanese music. It is of two kinds. *Koto uta*, popular songs; *dan* and *kumi*, classical music and songs, about 200 years old, composed on regular forms invented by Yatsushashi. The *koto uta* have a very practical bearing on the question of the scale.

Now it is very important to distinguish between a *scale* and a *tuning*. A tuning is a convenient arrangement of notes for harmonic or melodic purposes, and for range of sound. It is

arbitrary; but this much is certain, that the open notes of the tuning must be found in the scale.

There is no history of Hirajoshi, the normal tuning. It is based on, but is not identical with, the normal tuning of China; but as an arranged sequence of notes it has no affinity with the Chinese tuning. It was invented by the father of Japanese music—Yatsunashi—who founded the science, created the classical form, and made great improvements in the Chinese Koto. The tuning is arranged, I think, for its Æolian harp-like sequence—the full sequence of notes being often used in the rapid sweep over them, called *Namigaeshi* (the “coming and going of the waves”), which is used forwards and backwards, often five times in succession. *This tuning had an important influence on the development of national music.*

Inevitably the melodies of the lighter sort—the songs for the children, the tunes which the geisha tinkle to while away the odd moments at a tea-house feast; inevitably, I say, these little songs came to be built on the five notes of the tuning, and on these alone.

The popular music of the Japanese is built on five notes, and this has furnished an additional argument to the “five-toned” heresy as to the scale.

It is in this respect like our own bugle-music; I have called it “arpeggio music.”

To determine whether the gaps are to be filled up we must obviously turn to the classical music.

The Koto bridges, one for each string, enable the strings to be sharpened by pressure with the finger applied behind the bridge.

The “sharp” is recognised, the pressure raising the note a semitone. It is often used in popular music.

But in the classical music *double pressures* occur, raising the note a full tone. The Japanese names are, *osu, ni osu*, “sharp” and “double sharp”; but really “pressure” and “double pressure.” In these double pressures lies the secret of the Japanese scale. At first sight they appear to be used arbitrarily, but really their use is subject to deliberate rules.

In the normal tuning they occur invariably on the fourth and sixth strings, and the octave ninth. This gives B on the fourth and ninth strings instead of A, and E on sixth string instead of D.

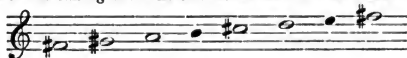
These double pressures do produce two notes which are not among the five notes of the tuning; these notes are used in the music in a manner which shows indisputably that they are recognised notes of Japanese music, and as such must be found in the scale.

Now we can estimate the importance of the fact that these double pressures are used on the fourth and sixth strings; they are used in front of the two gaps of a third, filling each

of them up with a note. *We have found our missing notes.* Let us look what they are.

Starting from the fourth string, we have the perfect diatonic scale of A major; from the seventh string backwards, the scale of F# minor descending.

Notes of the tuning with the two notes used in the Classical Music.



Something more than this however is necessary. The mere fact that the diatonic scale lies buried, so to speak, in the notes of the Koto tuning: the mere fact even that the notes arrange themselves in a sequence which is identical with the Western sequence, is obviously not of itself sufficient warrant for the statement that the Japanese scale is the same as our own. The resemblance of the sequence may be fortuitous unless there is also present in the music the fundamental idea of "key."

Writing in a certain "key" means, in the first place, the use, for the purposes of melody, of the notes of the scale. Also, the melody must bear harmonizing in the key; that is, it must not lose its character. Again, not only have my own ears been satisfied when I have harmonized (simply, of course, as befits simple melodies) melodies in F# minor, but the ears also of Japanese musicians, from the ordinary *geisha* teacher to the most accomplished of the professionals. They accept, moreover, the full minor harmonies, including the use of the sharp seventh, E#.

I hope I am not asking you to take too much on trust: a great deal more illustration than I can possibly give would probably be required of me. I think I can, however, fortify my position by some elementary illustrations, which are furnished by the melody *Hitotsu-toya* printed below.

There are, among a goodly number of current fallacies on the subject, two with which I daresay you are familiar. They are—

I. That the major and the minor are unknown; or, rather, that everything is written in the minor.

II. That Harmony is quite unknown.

You will see that these two points are intimately connected with the question of key I have been discussing.

It will be easy to dispose of the first: the first variation of *Hitotsu-toya* is sufficient to disprove it.

The second, I confess, is more difficult.

Appliances for chord playing are not very elaborate. But classical music is not melody alone: it is written in four

parts: two Kotos, Kokyu, Samisen. The Koto parts correspond to our first and second violin parts, the Kokyu reinforcing melodic passages. But traces of harmony exist even in popular music.

The first chord in the third variation of *Hitotsu-toya* is manifestly the common chord; the second, used twice in the last line, is the chord of the seventh.

I can hardly expect that you will immediately, from these simple data, adopt the conclusions that I have done; but I shall be more than interested to find that you consider that they furnish at least some warrant for them.

The Melody HITOTSU-TOYA.—The Japanese New Year's Song.

1st Variation.

2nd Variation.

The conclusion, then, that I have come to, and which I submit for the approval of this Society, is this:—

The scale of Japan is identical in its structure with the scale of modern Europe: that is to say, it is composed of a

sequence of seven notes with the octave, the tones and semi-tones falling between the same intervals. And, further, that the tonality of these notes, or the ratios of the respective intervals, are not so different from those of the Western notes and ratios as to render transposition on to the Western piano impossible. Scientifically the ratios differ from those of both the Pythagorean and the diatonic scales. In a very valuable paper, read before the Asiatic Society of Japan, Dr. Veeder has shown what the ratios of the Japanese scale really are, and how they differ from the ratios of our scientific scales. But these are only—with bated breath be it said—scientific. All differences are sunk in the practical unscientific equal-temperament scale of the piano. The scale we know and use daily is the scale of the piano; and just as the scale of Pythagoras, and the diatonic scale, are reduced on to the piano by the elision of “commas” and the fusion of small differences, so also I think that the differences between the notes of the Japanese scale and those of our scientific scales are sufficiently small to be elided for practical purposes, and fused into the equal temperament scale of the piano. For, scientific accuracy apart, the really practical question is, can Japanese music be interpreted to Western ears on Western instruments? In this equal temperament, however, the ratios of the scale in the different keys are not identical, and it becomes a question which key approximates the most nearly to the Japanese scale, so as to render the quality of Japanese music with the nearest approach to accuracy. The pitch of the notes is subject to slight variations. But the first and second strings of the Koto are about the pitch of our C and F. I find, however, that the key of F# minor, with F# major, is the most suitable. And in this I have the concurrence of all the Japanese musicians with whom I have discussed the subject.

I am tempted to describe to you how my ideas on the subject of the scale were accepted by my teacher.

She was an old lady of fifty, completely ignorant of Western music. Having agreed as to the tonality of the five notes on the piano, I made her try to find the missing notes. This she did of herself, thus reinforcing my own conclusions.

Further, she was always, even in early days, telling me that the second string, F#, was the *fundamental* note; but she could not explain what that meant.

But when she had found the missing notes I showed her the scale sequence, to her immense delight; and in less than no time she played it herself, and afterwards used to fumble out the scale from any note, black or white, I started her on.

But the story of the analogy between the Eastern and Western scales is not yet complete; a curious point remains to be told. I have used the words “normal tuning”; there

are several others. If there was a cloud of uncertainty about the meaning of the normal, a regular thick black London fog enveloped the others.

Bridge changes produce of course changes of notes, and a consequent change in note sequence.

The second principal tuning is called *Kumoi*.

The changes are: lowering the third string a half tone, raising the fourth a full tone: with their octaves.

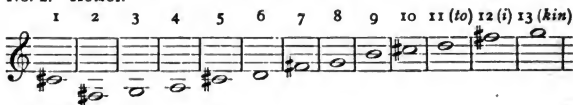
The sequence is unmelodious.

But if we start from one of these new notes—B, of the fourth string—we have precisely the same sequence as before—*viz.*, the fourth and seventh of the diatonic scale omitted.

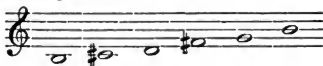
Again, enquiries directed to the position of the double pressures in the classical music showed that they occur this time on the sixth and eighth strings, giving E between D and F $\sharp$ , and A between G and B.

And we get the diatonic scale of D major or B minor descending.

#### No. 2. KUMOI.



Notes of the tuning.



Notes of the tuning with the two notes used in the Classical Music.



KUMOI is obtained from HIRAJOSHI by lowering the third string and its octaves (eighth and thirteenth) a semitone, and raising the fourth string and its octave (ninth) a full tone.

There is yet another tuning called *Iwato*.

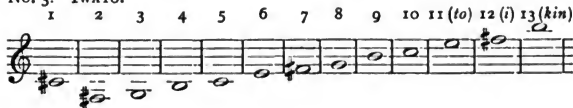
We lower the fifth string a half tone, and raise the sixth a full tone: with their octaves. The sequence is less melodious than Kumoi; but start from the sixth string and we get the same sequence of intervals as before.

Again, the fourth and seventh of the diatonic scale are omitted.

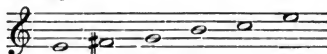
Again, enquiries directed as to position of the double pressures showed that they occur this time on the eighth and tenth strings, and their octaves the third and fifth: giving

A between G and B; and D between C and E. And we get the diatonic scale of G major or E minor descending.

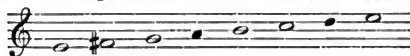
No. 3. IWATO.



Notes of the tuning.



Notes of the tuning with the two notes used in the Classical Music.



IWATO is obtained from KUMOI by lowering the fifth string and its octave (tenth) a semitone, and raising the sixth string and its octave (eleventh) a full tone.

N.B.—The first string remains C sharp in the tuning, the C sharp and the F sharp of the first and second strings being considered fundamental and constant.

These three are the principal tunings, though there are some interesting variations, which I will not trouble you with now.

I think it is unnecessary to seek for further argument. It is patent that not only does the Eastern scale resemble the Western, not only is the Eastern idea of "key" the same as the Western, but the Eastern *sequence of keys* is identical with our own; the key-note from minor to minor, or from major to major being lowered each time a fifth. This is the backward progression of keys in the West. Let me point out to you the symmetrical features of the system which, to my mind, assist in the demonstration of the existence of "key."

In the normal the double pressures occur on fourth and sixth strings.

In Kumoi on the sixth and eighth.

In Iwato on the eighth and tenth.

From the normal to Kumoi the bridge changes are—Third string lowered a semitone, fourth string raised a tone. From Kumoi to Iwato—Fifth string lowered a semitone, sixth string raised a note.

This constructive principle could obviously be carried further in the construction of new scales. Thus:

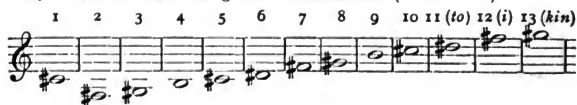
From Iwato to the next, the seventh string would be lowered a half tone, the eighth raised a tone; from this to the

next the ninth would be lowered a half tone and the tenth raised a tone: and so on.

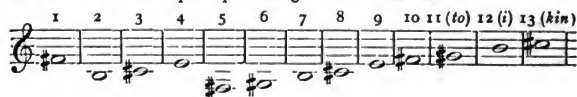
I may add, though I cannot now go fully into the matter, that precisely the same key sequence is to be traced in the tunings of the Chinese Koto; and here it is found to be more extended.

The system of bridge changes and the arpeggio sequence of the tunings are quite different. I give two Chinese tunings for convenience of reference.

HIOJO.—The Normal Tuning of the Chinese Koto (So no Koto).



WAUSIKI.—The third principal tuning of the Chinese Koto.

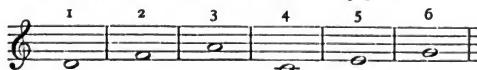


This tuning is given to show how the structure of the Chinese tunings differs in principle from the Japanese.

I have said throughout that the Eastern scale resembles the Western. I think probably it may be more accurate to say that the Western scale resembles the Eastern.

I give also the tuning of the old six-stringed Koto of Japan, an instrument which is one of the few which has not been derived from China. The juxtaposition of the two triads is worthy of notice: the six strings of this instrument also are swept rapidly with a plectrum from the first to the sixth.

Tuning of the YAMATO KOTO, the Ancient Koto of Japan.





## DISCUSSION.

THE CHAIRMAN.—It will be our first duty to pass a vote of thanks to Mr. Piggott for his able lecture, and the practical illustrations he has given us, and this, I am sure, you will all do very cordially. It frequently happens that travellers returning from foreign countries, who are not what we call musical, give us very curious ideas and impressions as to the music of those countries. I often used to ask an old school-fellow of mine, who was in Japan for many years, on his visits to England, about the music of Japan, and the reply was, "Oh, it's fearful stuff. It isn't music at all, and they play everything in the minor!" Travellers are singularly fond of using that expression, "playing everything in the minor," and I don't think it difficult for us to understand why that is. The probability is, that if those persons had heard the songs of the minstrels, which were sung in this country when church, minstrel, and all music was in the old modes, they would have said very much the same sort of thing. But it is quite erroneous. It is simply a question as to what particular mode they sang in. Whatever that was, so, of course, they kept their song or tune in that particular mode. I think that is the explanation with regard to this so-called minor key. The book from which Mr. Piggott read a description of the music of Japan was clearly written by someone unable to appreciate such music, and it is not infrequently the case that people write on a subject of which they know little or nothing. It is absurd to suppose that music was introduced into Japan so late as is suggested—*i.e.*, 1700. I think I can remember having seen a picture of some Japanese saint surrounded by musical instruments, which I was informed was nearly a thousand years old. The great interest of this lecture lies in the light which it throws upon the scale and the notes of the scale—that is, our alphabet of music. We are always in search of fresh information as to how these notes came to be selected, and what nations used them. Certainly, I should class Japan and China among the civilised nations who, undoubtedly, used our scale. There are other civilised nations who did not use that scale. The Hindoos have twenty-two intervals in the octave, and they laugh and sneer at us because our sounds are confined to twelve only. They say: "What a wretchedly poor language of music must be that which limits you to twelve sounds when we have twenty-two!" In some forms of this scale, in which certainly all the notes of our modern Western scale are found, we get the strange omission of the fourth and seventh. Now if we carry our mind back to the early music of Western civilisation, those were just

the notes missing—the fourth and seventh, and were, undoubtedly, introduced very much later than the others. That strange omission has caused Carl Engel and other German theorists to give this scale the name “pentatonic,” and has provoked many interesting speculations as to how that scale came into use. One of the theories advanced was that as we had but five fingers, and as the early instruments were flutes, they first provided as many notes as there were fingers. It is very curious that, practically, the Koto should have been devised upon the same principle. You will have seen by Mr. Piggott’s playing (and I think we ought to be very grateful to him for it, for an ounce of practice is worth pounds of theory) how peculiar is the method of sharpening the notes by pressing the other end of the string beyond the bridge, a process by which the note is raised a semitone or a tone, according to requirements. That proves that we ought to be very careful in not making too hasty deductions as to the notes an instrument seems able to supply; it shows that the Japanese have all the notes of the scale, and, if they are not always used, possibly Mr. Piggott’s inference is the right one—namely, that it gives a little trouble to produce them, and, therefore, they only used those that were to hand. We know in the case of the ancient harpists of Wales that the Welsh harp was in pretty much the same condition, and that this method of sharpening obtained up to the beginning of this century. The instrument had no pedals, and there was no mechanical method of producing chromatic intervals. It was simply a diatonic instrument and no more. At the same time, there were clever harpists who had a way of pinching the string at the top, and in that way produced all the chromatic intervals. It is very curious that we should find a similar contrivance at the other end of the world and worked in the same way. Mr. Piggott ventured upon a definition of the scale, and, I noticed, with a great deal of tenderness; but I do not think that we should quite agree with him in the contention that unless a scale be a diatonic or chromatic series of notes, it could hardly be termed a scale. He laid it down that only a continuous series of sounds could be a scale; but I do not opine that that is quite so. Why, even so modern a composer as Haydn has deliberately used the Hungarian scale, in which you get the interval of the augmented second. I have also heard music in Eastern Europe where they distinctly use larger intervals, and yet we should call it a scale. The selection of notes, of course, may be arbitrary, and perhaps it is. But we have yet to ascertain why this is so. It is all very well to have recourse to mathematics for a solution of the difficulty; but then the persons who originally made those scales knew nothing whatever about mathematics, and did not derive

their notes in that way. Of course when we get into the Grecian period, at a time when there existed great mathematicians, they endeavoured to account for their scale on mathematical principles; but, for all that, the practice had obtained long before, and all such mathematical deductions will not explain to us why it is that that particular series of notes which we use for our scale was evolved. That "after-sharpening" effect which Mr. Piggott demonstrated is very interesting, and I dare say many of you may remember that Bach was very fond of trying to produce it on the clavichord. In the case of that instrument, when the key was struck by the tangent, and you moved the key (which was easily done, as instruments in those days were not so well made as our modern pianos, and the key sometimes wriggled about), it scraped the string a little, and thus a peculiar, wavy effect was obtained. Bach, certainly, used to do it. Mr. Piggott has further shown us that the statement is not true that the Japanese are entirely unacquainted with harmony. I should feel inclined to put it rather in this way: to some extent they knew harmony, but did not care to use it, or, if so, very rarely. There would not be very much difficulty in harmonising some of the melodies we have heard to-night. If the old Gregorian tones, with their limited tonality, could be harmonised, so, assuredly, could these be. I am quite certain, however, that in the harmonic process their character would be destroyed; they would lose their archaic effect. It is practicable to play harmony upon the Koto, and the Japanese write down and use chords. With regard to the exact intervals used, it is impossible to measure them unless we have some scientific appliance to aid us; to our ears they would seem the same as those we use. But, after all, the intervals used in our modern scale are by no means quite settled yet. In the time of many of us we have seen organs altered from the unequal temperament to the equal one in order to make all the notes more perfect, and convenient for use in any scale in which we might wish to employ them. But if we go a little farther North and hear the bagpipes, and I am glad to have had an opportunity of testing them, we find that the intervals employed are very different to the intervals of our scale. They are practically melodic intervals, and are many vibrations out of our series of sounds. I mention this to show you that practically there are two scales, the melodic and the harmonic, and in the case of instruments which were only intended to play melody, the notes were not divided in the same ratio as are the intervals obtained from the pianoforte keyboard. Many of those persons who devote themselves to ratios and mathematics, and who delight in chopping up the scale into pieces, will tell us that our ears have terribly deteriorated, and that we

cannot appreciate these intervals. If that be so, then all I can say is that Japanese ears are just as sharp and acute as our own. Mr. Piggott has told us that the early Japanese music was learned by rote; but he has omitted to explain at what period the music began to be written down. No doubt it follows the same analogy as that which happened in Western Europe. Although school and churchmen wrote their music down, first in pneumæ, then on a line, and then on lines and staves, we must remember that the early minstrels knew nothing about the names of notes, nor could they read or write; so that exactly the same system was in vogue here as in Japan until civilisation and necessity taught them to write down their music. I mention this on account of the very great interest this notation has had for us; it reminds me of the early notation of the lute. There the strings are indicated, and there is further shown a sign where and on what particular fret you were to put your finger, so that the player at once knew which string he had to strike—this system obtained in England, France, and Germany down to a very late date. Perhaps some of you may remember that Lawes, who lived so late as the time of Elizabeth, wrote songs where the voice music is written upon a linear staff, though the accompaniment is still written in tablature notation; such a mode of notation existed and was employed for other instruments; it was used for the organ almost up to the time of Bach, and has been found in a piece of music written by Scheidt. Mr. Piggott has been silent on one part of music in Japan, and that is, "What music is produced from the other instruments?" Let us take one alone—the flute. An old friend of mine sent me a flute, which was exceedingly difficult to play until we discovered the proper way, the holes were so large. I have never been able to get the exact scale that instrument gives, and would like to ask Mr. Piggott to say something about its intervals. In an instrument like the Koto so much depends upon the tuning. An instrument with strings may be imperfectly tuned and give us false ideas, whereas when we get to an instrument like the flute, though a clever player may effect certain variations, one cannot go very far wrong; it would be useful to know whether the intervals used on the flute are the same as those of the Koto or, if not, what is the difference? The statement our lecturer made with regard to the strange accentuation the Japanese indulge in—namely, allowing the accent to fall on the fourth beat of the bar, is very curious. In the East they go in for rhythmic effects more than we do, and one is sorry that our composers do not do so a little more often. I remember Sir Arthur Sullivan telling me that he was present in Egypt on the occasion of the departure of the Holy Carpet for Mecca, and the dancing dervishes and people

played some simple melody, but accompanied by a peculiar rhythm on the drum; as this procession passed by, which it took nearly half-an-hour to do, he said that he felt quite excited with this extraordinary rhythm, which has an immense effect on the people themselves, such a weird and peculiar character does it impart to the music. Mr. Piggott has told us that their rhythm is one of those peculiarities we do not know here; possibly this may come as a suggestion to some of our composers. In "laying the bearings" of the scale, as he put it, I would like to corroborate his statement that the way in which it is done is exactly the same as that adopted by our organ-tuners. We all know that the "Leitmotiv" was not the invention of the great composer who flourished at Bayreuth. It is curious to learn that it is likewise found in the East, and that they take a simple leading theme, just the same as our early composers did, and make it the centre, around which they group their ornamentation, the melody recurring to it again and again on different degrees of the scale, reminding us of the old Rosalia form; so that the same principle which existed amongst us is also found among that Eastern nation, only they did not use it as an harmonic device. I am very sorry that one member of this Association is not here to-night. I allude to Dr. Pole, whose most valuable and interesting book upon the "Philosophy of Music" is a work of great interest and instruction. I am quite sure that had he been able to hear that instrument (the Koto) and been made acquainted with the tuning of the scale, it would have afforded him material for an addition to his able work.

(The vote of thanks was then passed unanimously.)

Rev. MARMADUKE E. BROWNE.—The lecturer said that if any of the melodies heard to-night were to be harmonised it would take away their archaic character. There is, however, a song by Mr. Salaman, a Hebrew love song, which is almost identical with the melody of the "Plum Bough," which has been treated harmonically, and yet has not in the least lost any of its character. With regard to the notation, the lute was instanced as having been noted in the same way. I do not know if it is worth while mentioning, but there is an instrument, the Salvation Army concertina, the notation for which is written in that way. The melodies for that are written down with O's for the notes and extra marks where the thumb goes, and where to push in and pull out. I would also like to ask the lecturer whether these double sharps, which fill up intervals in the scale, are ever used as notes in the melody?

Mr. PIGGOTT.—Yes, they are. They seem also to be used as double sharps in occasional passages.

Mr. WEBB.—You spoke of form in these variations. Does form apply to the construction of the original theme in any way?

Mr. PIGGOTT.—No; the form is in the construction of the whole composition. Each grade or variation has a certain number of bars. There are two sorts of classical composition. One of them accompanies the voice, and the other is more in an elementary sonata form. The first one I gave you, with the recurring phrase, is an accompaniment to the voice; and the structure of that, I think, follows the structure of Japanese poetry. There are no words to the last piece, however; that is purely instrumental. There should be 52 or 54 bars to each part. Briefly, I may describe it thus: in the first three parts the different subjects are introduced; and then at the fourth they begin to work them up gradually, and then to mix the subjects together.

Mr. WEBB.—There is another interesting point with regard to the songs that I should like to call attention to. Does the melody rise or fall on the accented word?

Mr. PIGGOTT.—I am obliged to confess that I do not know anything at all about the singing. It is so very wearisome that you can do nothing with it. I had no time to go into that, and I do not think that any European has ever touched the subject. The Japanese do not appreciate singing, and have not the least notion of a pleasant voice. The sound is nasal and guttural, and most trying to the ear. And then there are the quarter tones, which they also use for playing the flute. They never hit the note truly, but begin and end with an unpleasant quarter-tone slur.

Mr. WEBB.—I believe that that is done purposely. But I am not quite clear about the popular and classical music. Of course in the former the half-tones are used because the open strings are half-tones, as, for instance, G sharp to A?

Mr. PIGGOTT.—They are built on the open notes.

Mr. WEBB.—Well then, the quarter tones would only occur in the classical music?

Mr. PIGGOTT.—I think it is simply a way of imperfect "liping" in the case of the flutes; but I could not speak with regard to the voice. The point of importance is that these greater tones are not recognised notes of the scale, as I believe they are in the Arab scale.

Mr. WEBB.—Then, probably, they are employed as certain progressions to obtain certain effects. Then I take it that the difference between classical and popular music is that in the latter only the chief strings are used while in the former the notes have to be made?

Mr. PIGGOTT.—Yes; the two missing notes occur chiefly in the classical music, and in this also form is used. For

instance, the parts must be made up of fifty-two bars, and, consequently, there is more structure in them. I may say that the notation which one gentleman described just now as peculiar to the Salvation Army concertina is really used for all wind instruments—namely, the indication that a certain hole must be open or shut. But the notation I have given an illustration of was certainly invented simultaneously with this Koto music, that is to say, about 200 years ago. I have tried to trace the connecting link between Japanese and Chinese music, but, unfortunately, without success. There is a gap—the music that came from Liu Chiu. The music travelled from China to Corea, then to Liu Chiu, and thence to Japan. This music which I have played to-night seems to have suddenly sprung into existence, and I can find no antecedent for it. There is the music for the Shakuhachi, a bamboo reed, and that again is perfectly original. But the pure Japanese music, together with its notation, seems to have come into existence about the same time—*i.e.*, 200 years ago. One man, well-known in Japan, Tatsunashi, seems to have perfected the whole system of classical music and the notation. But then I must tell you that the music is learned by rote, for the greater portion of professional musicians in Japan are blind, and the notation is never allowed to be used. They are simply kept as books of reference in case of a dispute among professional musicians as to the way in which a certain phrase should be played. You have to learn everything from memory. I once asked permission to examine the books, but they would not waive the rule in my favour. I was told that after I had attained to a certain grade I might see them, but not before. You are taught partly by ear and partly by sight. The pupil sits in front of the teacher and watches the way his or her fingers go, and copies the movement. The same remark applies to the phrasing. Of course some of the phrasing is very difficult to pick up. This same system of learning by rote applies to the fiddle also. The pupil sits in front of the teacher and watches where to put the fingers. As to flutes, I am afraid that is a matter I could not go into. I do not know very much about wind instruments, never having studied them. My time was entirely given up to the Koto. I may, however, say that in this paper of Dr. Veeder, in the transactions of the Asiatic Society of Japan, all the scales of the wind instruments have been worked out. The Shakuhachi is a very curious wind instrument, which is a piece of bamboo about two feet in length, which is played from the end, and which has five finger-holes. There is a slice cut off at the end, and a piece of ebony voicing is put in, just like an organ pipe, and when played upon the under part of the lip covers the hole just as the base of an organ pipe. The breath comes from the lips, enters the aperture between this piece of ebony and the underlip—in

fact, it is exactly the principle of the organ pipe. The instrument has a beautiful melodious tone.

Mr. WEBB.—Is it cylindrical?

Mr. PIGGOTT.—Yes. With regard to harmony, I find that you can harmonise these tunes, if you keep to perfectly simple harmonies; and the Japanese entirely agreed with me that they could be harmonised without losing their character. At the same time, I found it exceedingly important to keep to the key of F sharp. Directly the tunes are put into any other key the character is lost.

Mr. WEBB.—It must have been a question of pitch.

Mr. PIGGOTT. Oh, no; the pitch varies. I think it is a question of the intervals. F sharp more nearly coincides with their scale than any other key.

Mr. WEBB.—But then, the intervals are pretty nearly the same. Practically all keys are supposed to be exactly alike, relatively.

The CHAIRMAN.—Mr. Webb is speaking of the equal temperament; but in the case of an unequal temperament, in the old melodic forms of scale, there is a great difference in the size of the intervals.

Mr. WESCHÉ.—But Mr. Piggott alluded to the piano.

Mr. WEBB.—I think it must be due to over-sensitiveness to pitch, which all Eastern nations possess in excess of ourselves from the thinness of the strings they use, and therefore they at once notice the difference if you put it down half a tone.

Mr. PIGGOTT.—No, their pitch varies; in the case of a powerful singer they will raise the pitch.

The CHAIRMAN.—I think it is a question of tuning. From what Mr. Piggott said it would seem that their singing is what we call *portamento*. It is a peculiarity of all Eastern nations to make that peculiar glide between the notes, and in all probability the flute player was endeavouring to imitate the voice. As to the instrument Mr. Piggott has just mentioned, that is exactly like the ancient Egyptian Náy, an open tube blown across the top, and still used in Egypt.

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MAY 10, 1892.

H. C. BANISTER, Esq.,

IN THE CHAIR.

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*MUSICAL DESIGN, A HELP TO POETIC  
INTENTION.*

BY OLIVERIA PRESCOTT.

SOME weeks ago, a paper was read by Mr. Jacques on the "Composer's Intention," and it struck me, while listening, that a great deal might be said from the composer's point of view to show how his intention might be worked out in his composition.

The point I particularly wish to bring out now is the way in which composers of the classical kind have employed musical design to support and to clear the poetic intention which they have had in their minds.

Need I explain poetic intention? The motive or subject of a whole opera or oratorio—the expressions of the different characters and scenes—the thoughts that hurry through the mind of each character. Again, if the work is purely lyrical—the poem that has to be reflected and enhanced, both in its main idea and all its sub-divisions by the music with which it is allied. If the music is purely instrumental—the picture or sentiment which the composer may, if he likes, choose to quicken his own emotions, and thus to be the suggestion of his music. We hear it said sometimes that of course we want design in music which is absolute (*i.e.*, without a purposed poetical meaning), because it has to stand alone—to stand on its own merits entirely; but, it is said, when there is a poetical meaning, *that* is the guide, and *that* will hold the music together without musical design; and musical design is only a hindrance to free poetic expression.

Is this true? Is it true that musical design is only a hindrance and not a help to poetic intention in music? I hope to show that it is not.

Many people think that poetry, music, and every artistic work tumbles out of the head of the genius, without form and void, like Chaos itself. Therefore, those who wish to be

original, poetical geniuses, know no better way of striving for originality than by being disorderly (which is not at all new). Anything that anybody else ever did before must be bad, unless it was done by someone who posed for being an original; for it never strikes them that to imitate an original is, after all, only imitation. They have a dread of design, because they think it another word for formalism, conventionality, or whatever the terrible thing may be called. In their efforts to avoid this, they run to the other extreme, like a man jumping too high in mounting his horse, who finds himself on the ground the other side. Thus they fall into a state of confusion, or, worse still, into what has been neatly termed "a conventional unconventionality."\*

There is a kind of needlework over which some of my sisters in the world spend long hours of hard-working idleness, which bears a great resemblance to the art-work of these would-be originals. It is called "crazy patchwork." Of course you have all seen the carefully arranged patchwork of our great-grandmothers, which is not a high form of art, but this is a much grander kind of thing. There are fragments of silk and satin, gorgeous in colour and costly in material; they are of any size and shape—round, square, oblong, oval, polygon, rhomboid, triangle, pieces the shape of the county of Cornwall or of the arms of the Isle of Man. Each of these pieces is covered closely with fine embroidery in coloured silks, and all are fitted together, somehow and anyhow, and sewn together to make one flat expanse. The whole is a marvel of wasted care, and very ugly. It is a perfect type of the wasted elaboration that is found in much of our art-work—work that has every kind of finish and many good ideas, but all wasted, because they are put together without balance and without proportion; a few *stitches*, as it were, are the sole connection between the different parts. Can we think of this as a high form of art, of whatever kind it may be?

For, after all, what is design but a true proportion? It is a true proportion or balance of the larger things in the art; while upon and within this larger proportion the different smaller ideas and beauties should lie. This runs through every one of the arts. The greater the genius of the artist, the greater will be the perfection of his designs, even if they rush spontaneously out of the reservoir of his mind.

Look at architecture—the most musical of the visible arts; it depends for its very existence on the balance or proportion between the height, the width, the length of the building, and the relative size and shape of different great parts of it. I have heard English people who were brave enough to say that our St. Paul's Cathedral gives a better impression than

\* In a lately-published novel by Mr. Henry James.

St. Peter's at Rome (which is bigger but of the same kind). Why is this? Because there is a better proportion between the height, length, and width of the whole, and between the size of the dome and the rest of the building. That means that the main design of the building is better. There are some buildings, too, that look noble at the distance of many miles. Ely Cathedral, for instance; King's College Chapel, at Cambridge, looks a good deal more artistic in the distance than the Crystal Palace. I have often had the latter pointed out to me as a wonder from a long distance, when it looks like an inferior toasting-fork at the top of its hill. For the decoration of these buildings is quite secondary; it is built upon and arranged with reference to the different parts and proportions of the building, but it is quite invisible at a great distance.

Is there any one daring enough to say that if a building is well decorated it does not matter what shape it is? To say that it might be as tall as a factory chimney, as wide as Lord's Cricket Ground, or as long as the underground railway (stay, if it is so tall it may topple over; so wide you cannot roof it; so long you will require a carriage to drive you to the end); but if it is thoroughly well decorated it must be beautiful? Fancy a huge gasometer covered with bas-reliefs and appropriate ornamentations in mosaic. Would it ever become beautiful? Yet there are people who think that is good enough for music.

Perhaps we may carry this love of order too far, like the little girl who wanted to tidy up the stars one summer night. But then the stars are nature, not art, which makes a difference. We may say also, there is one element of beauty in a thing when it is fitted for its purpose. Therein is the beauty of a gasometer as well as of a jam-pot, but the beauty is limited in scope.

If we look at painting there is the same principle of design—viz., a proportion in the great parts which contain the smaller parts. Curiously enough, the painters call it composition. The material of painting is *colour*, and *light and shade*; therefore they have composition of colour and composition of light and shade. They *mass* (or group together the relations in masses) their varieties of colour and of their lights and shadows, in due proportion and with regard to their respective values. Within these masses of colour and these masses of light, shade, and half-tone, as they call it, the many objects are arranged which are to express the beautiful effect in nature which has struck the painter's mind, and by it, perhaps, to show their poetical meaning. Painters tell us that these principles of composition are among the first principles of their art; principles that they learn first of everything; while we musicians, many of us, are in ignorance

of the existence of such principles of composition in our art, and remain so to our lives' end.

In literature, too, there is a similar design in the course of some idea which runs through a work and draws it together as a complete conception. I have heard it called the *higher unity* of the work. The well-proportioned divisions of this grand idea contain the lesser ideas; and as the material of literature is *words*, so the higher unity and all its divisions and sub-divisions are to be expressed by words, and thus to say the say of the author.

Just in the same way as in all these arts, music should have its backbone of design, a design of its own nature, and drawn out of its own material, upon which the many musical thoughts are to be built. It should have this, whether the music is to be only a consistent musical course of thought, or whether it is to second the expression of some poetical thought.

After all, what is musical design ?

In olden time there were two kinds of music—the ballad or dance form of the popular music, in which regularity of rhythm was of chief importance in the design; and the madrigal form of the scholastic music, in which the interest lay in the treatment of the musical ideas. Both these principles—regularity of rhythm and treatment of musical idea—have fallen into the background, though they are not without their share in the interest of music; and an element which was only of second importance in old music has come to the front. The greater design of music is now a development of the principles of sound itself, and depends on the very existence of music. Here is a sort of scale by which it rises out of the beginnings of music.

1. We have a rhythmic balance of vibrations to form a musical note, for though there are varieties of vibrations, they must have a certain recurrence—an alternation between condensed and rarefied air—or the sound is only a noise.

2. We have a balance of notes to make bars, for though there are many varieties of time-rhythm, there must be a certain balance or there is no music.

3. We have a certain recurrence of phrases to form phrase-rhythm; there is much variety, but some balance is necessary. I do not mean recurrence of special ideas, but of *lengths*, so to speak, of music.

4. In some parts of music we use a balance or alternation between prominent notes of a key, or between different cadences.

5. The largest part of musical design is the balance or alternation and proportion between different keys, in two different ways. First, between the main key and its related and unrelated keys; and second, between portions of music

in a long course of one key, and other portions wherein the keys are more or less changing, and different to the key of the long course. I cannot help feeling that the fact of this artistic principle being a development or enlargement of the natural cause of sound is a proof of its truth. At all events, it is a principle that admits of great elasticity of treatment and cannot be accused of formalism. It is, in fact, a great plan of keys; and the different melodies, rhythms, and other effects are built upon these main divisions, just as decorations are built upon the main proportions of a cathedral, and the objects of a picture are grouped into the pictorial composition of light and shade. The whole work obtains artistic breadth and artistic conception by means of the largeness of design.

We see, therefore, that each art has the same principles for its greater design, though worked in its own peculiar material. Those arts which speak to the eye—architecture and painting—have a balance or proportion which can be seen at once; while those which speak to the ear—literature and music—have their balance or proportion of parts, which must be heard in succession, and the parts compared with one another by the mind's ear as the work is being carried on.

When two of these arts are to be used in conjunction it is most important that their designs should also be used in conjunction. Therefore, when literature is used with music, literary design should be joined with musical design, and the two will work together and strengthen each other. The same thing that makes design a help to music itself, makes it a help to poetic expression by music.

Let me show you some examples. Here is a song by Gluck, a man who took the trouble to put his principles into words; and his ideal was the union of poetry with perfect music, so that music should enhance the meaning of the poetry. It is the song of *Eurydice* when she comes out of the Elysian Fields with her husband, and doubts his affection because of the cruel restriction that the gods have put upon *Orpheus*, that he must not look at her.

Look at the words first. There is the main idea which holds it all together, grief at the supposed loss of her husband's affection. This is sub-divided into three. The first—*What a horrible moment, what a cruel destiny, to pass from death only to meet such anguish*—is concerned with the one idea of horror at her situation. The second—*Accustomed to the contentment of a placid oblivion, in this tempest my heart faints within me, I stagger, I tremble*—is a number of short ideas; thoughts of the calm joy of the Elysian Fields, the sudden break from them into the troubles of human life, her sinking heart, her faint and trembling body, rush in turn

through the mind of *Eurydice*. The third division of ideas is a repetition of the first, emphasising and confirming the expression.

Now see how the main musical design of keys confirms the poetical design and brings out its meaning more clearly. The plan of keys is also divided in three. The first and last parts (having the words of the first and last verbal ideas) are in C minor, while the middle part is in other keys. But, more especially does it coincide with the poetical design, in that while the first and last parts are throughout in C minor, the middle part uses several keys in succession, E♭, F minor, and G minor. Thus the lasting poetic idea of the first part is allied to continuous key, the changing ideas of the middle part to changing keys, while the return to lasting idea in the third part is with a lasting key again. The key form is, therefore, in a single form, in correspondence with the unity of verbal idea; it is a rondo, with one episode of the kind tending towards free fantasia in its nature. Let us now see how the main design is, so to speak, decorated or filled up by the treatment of the rhythm and of the musical ideas. Here is the first part. It is of balanced rhythm, though slightly various; a first group of phrases is carried to a half-close, a second and longer group to a full close—the whole a continuous idea without break or stop to its end.

(The lecturer here played the first part of the song, beginning thus)—



Now we come to the middle part which, in the word-plan, has changing ideas, and in the music-plan is in changing keys. The rhythm is much broken and there is no full close in it; the musical ideas are short and almost fragmentary, and there is much repetition of them, or of fragments of them. Towards the end of it the *sob* or faintness is almost realised by the broken rhythm and idea. (The second part was played here, beginning thus)—



The return to the former word-idea is with return to the main key, but not at first with the old musical idea (you see

form is *key* not *idea*). The new melody is a new piece of decoration, but the old comes back after a few bars to add the effect of association. However, because we have had the new we are satisfied with only a part of the old, and it is much shortened. (The third part was now played, beginning thus)—



The next example is the great song in D minor of the *Queen of Night*, in the "Magic Flute." Too often it is sung as if it were nothing but an exercise in vocalisation for the exhibition of wonderfully high notes; but, to my feeling, it is one of the most expressive songs that is. The words have the one consistent idea of savage revenge, and therefore Mozart has put it into the form of a Sonata, the form which of all gives the greatest effect of unity. In the divisions, too, the form brings out the meaning of the words—*The pangs of hell are raging in my heart, Death and destruction flame about me*—is set with the first subject of the Sonata. It is the initial idea certainly, but the shortest part of the whole movement. (The quotation began as *a* and ended as *b*)—



The next word-idea has the greatest prominence in the divisions of idea, and therefore has the largest proportion given it in the balance of musical design—*If Sarastro feels not his death blow through thee, thou art my daughter nevermore.* This, therefore, occupies the whole of a very long second subject, in the most important of the secondary keys. (The quotation began as *c* and included *d* in its course)—



Up to this point we have had the two most important ideas in the poem—viz., the rage that is consuming the *Queen of Night* and her savage threat to her daughter. We have had joined with them the two most important divisions of the musical design, the main key and the chief of the secondary. We have had *lasting* key in connection with *lasting* idea and continuity of the musical idea and rhythm.

Continuing from this point are broken or changeful ideas, the result of what went before—*Be thou cast off for ever, be thou left; broken for ever be all the bonds of nature; cast off, lost, broken all the bonds of nature*. Therefore, continuing from the half-close of the first part (for the full close in F is a half-close in reference to the whole movement) are the broken phrases and varying keys which take the place of the second part or free fantasia of the sonata form. From the end of this the words still dwell on the threat, *The bonds of nature will be broken, if it is not through thee that Sarastro becomes blighted*; therefore a long preparation brings back settled key with the recapitulation of the main, D minor. This return of key unites the music into its complete, *one* form, and shows the fact that savagery is the more potent emotion with the queen. Design is key and not musical idea; but we have, as an additional decoration to the design, two slender reminders of the musical ideas of the first part; for the fragments, *b* and *d*, from the last two examples are introduced into this recapitulation of key. Still another idea breaks out, as an outgrowth from the main verbal idea—*Hear, gods of vengeance, hear a mother's curse*. It is a sort of unholy *Amen* to the foregoing; as such it is fitting that there should be no stop at the end of the recapitulation, but that the *coda* should grow out with these words as a lengthened close. The *gods of vengeance* are a new idea, therefore a slight modulation is appropriate, to the extremely near key of the Neapolitan sixth, which has been hinted at more than once in the course of the song.

There are not many instrumental works wherein the poetical idea can be traced almost word for word in union with the music, as is the case with the Overture to "Der Freyschütz." So many of the musical ideas are taken from passages in the vocal part of the opera, where they are of course allied with words, that it is possible to label nearly the whole of it with the meaning which it is intended to illustrate, and of which the emotional character is to be heightened by the music.

Weber's ideal of an overture was the same as that of Gluck, that it should set the audience in the true emotional key of the piece, and thus prepare them to sympathise more fully with the different characters and scenes of the drama when it came before them. Weber carried out this ideal



with such carefulness that the Overture to "Der Freyschütz" is a complete epitome of the story. By his application of the principles of musical design he has shown us what is the main literary idea of the story; what are the leading divisions of it and the lesser ones. In fact, the literary form of idea is explained by the musical form.

The overture in its key-form follows the main outline of the ordinary sonata or first movement. Now the most prominent divisions of this form are the *first part*, in which the two principal keys and the musical ideas are first shown forth; and the *recapitulation*, in which the key of most importance of those two is confirmed and emphasized. These are all continuous in key. If we compare the musical ideas of these parts with the vocal passages of the opera (where they are directly allied with the words) we understand that the main divisions of the verbal ideas are the troubles that beset *Max* the hero, and the goodness and affection of *Agatha* the heroine; while the main idea of the whole opera, within which both these divisions are enclosed and completed, is the triumph of good over evil.

See how, in the first subject, all the points that concern *Max's* troubles are concentrated and all put into the primary key of C in its minor form. First there is the strain from *Max's* scena, when he speaks of the gloom that is about him. This is a long passage beginning as (a) in the next example. Next is a long phrase from the incantation scene, when they are casting the diabolical bullets, beginning as in (b). This goes on to another phrase from the same scena (c); next, one which is in *Caspar's* song, when he is thinking how to draw *Max* astray, and which returns in the incantation (d), and yet another from the incantation (e). All these are connected with thoughts that have to do with *Max's* misery and the temptation to evil, and the emotions which they suggest are gloomy, morose, and despairing. Curiously enough, they are all in the key of C minor when they occur in the opera (with the exception of the fragment in *Caspar's* song), showing how strong was Weber's feeling for this as a main key in the piece. These are the beginnings of the different ideas.

The image displays musical notation for the first subject of the Overture to "Der Freyschütz". It consists of two staves of music in C minor (three flats). The first staff begins with the tempo marking "Molto vivace." and contains examples (a) and (b). Example (a) is a melodic phrase starting on a half note G4, followed by quarter notes F4, E4, D4, and a half note C4. Example (b) is a more complex melodic phrase starting on a half note G4, followed by eighth notes F4, E4, D4, and a half note C4. The second staff contains examples (c), (d), and (e). Example (c) is a chordal phrase starting on a half note G4, followed by quarter notes F4, E4, and a half note C4. Example (d) is a melodic phrase starting on a half note G4, followed by quarter notes F4, E4, and a half note C4. Example (e) is a more complex melodic phrase starting on a half note G4, followed by eighth notes F4, E4, D4, and a half note C4. Each example is followed by "&c." indicating continuation. The letter "K" is printed at the bottom right of the page.

Now the second subject, when the second of the principal keys is put before us, draws together the musical ideas connected with the second literary division of ideas. Here, first, is the strain in *Max's* scena wherein he yearns after some goodness if he could but find it, and longs for a ray of light to pierce through the gloom with which he is surrounded. This begins as (a) in the next example. So closely joined to this as to show it to be the answer to his longing, comes a strain from *Agatha's* scena, when she gives vent to her joyful hope of being again with *Max*—the same strain which forms the final chorus of joy when the trials have all vanished away. This begins as at (b); another strain follows, beginning as at (c), which belongs to the final chorus of joy.

All these are grouped together in the second principal (or rather, the better of the secondary keys), E $\flat$ , and are concerned with *Agatha*, her goodness and affection for *Max*, and the joy associated with her.



Now see how the recapitulation affects the clearness of the word-plan; I mean that division of the key-form in which the one main key is confirmed and emphasised. Here we have the recapitulation of the first subject, with all former quotations from the troublous times of the opera; shortened, but with some new quotations from the same scenes, which enforce the same expression of thought. There is also the shuddering chord which is always brought in when the evil spirit appears or is thought of. So far we have had the old evil thoughts strengthened; they are in the main key, C minor, as if, after all, the evil was the primary idea in the drama. But at this point we return to music that belonged to the next group of thoughts, the second subject of the musical design. We have the strain about hope in *Agatha's* scena, with fresh quotations, and also the strains from the final chorus of joy, with fresh quotations from that. It is not the ordinary transposition of the second subject, but it represents that subject, the ideas being recomposed. More than that, it is all in the main key of the piece, C, the same in which were all *Max's* doubts and miseries; but so transmuted by being in the major form as to show the mastery of the joyous over the evil. By

this we realise that, after all, the main idea of the drama is the triumph of good over evil.

These divisions that we have hitherto spoken of are in *lasting* keys, corresponding with the *lasting* ideas of the poem. There are other places where the keys and the rhythms are broken and changing; the musical ideas, too, are more fragmentary and changeable. They suggest changeable poetic ideas. The introduction has this character in a slight degree; it suggests, first, the peace which we associate with country life and hunting pursuits, and, later, the break made in this by the evil spirit and all his machinations. The free fantasia, of course, has this broken character very strongly marked, and by it suggests the conflict of emotions which belongs to the drama. We are further strengthened in this idea by the fragments of melodies taken from the two different groups of the first part—fragments taken alternately from the good and the evil side. This *broken* division separates the two main *lasting* parts, and thus brings the overture into agreement with the principle that lasting keys should alternate with broken (or modulation).

Mendelssohn's "Hymn of Praise" is an example of the unity gained by following this principle of key-relationship in a large work, in agreement with the unity of word-idea. The opening movement of the symphony is in B $\flat$ , next is one in G minor, and the following in D, both near relations of B $\flat$ . B $\flat$  begins the vocal interpretation of the idea, while successive movements are in relative keys, and the final one in B $\flat$  again.

"Fidelio," on the other hand, is too long a work to bear the use of key-relationship as a whole; though, indeed, the final chorus is in C, and three out of the four overtures written for the work are in C. But the different movements of the opera are nearly all related to the next following, while the alternation of settled key and broken or modulating passages is carried out fully, well balanced, and in agreement with the succession of verbal ideas. Whenever a scene or situation has a single idea running through it, it is set to music which is continuous in key-form; and when, on the other hand, there is much change in the verbal ideas, or much action, the keys are rapidly changed, and the music treated in fantasia fashion. Sometimes, in accordance with German Singspiel rules, a piece of spoken dialogue takes the place of this fantasia division. Even the different movements which are in key-forms vary in their key treatment according to the variety of ideas. *Marcellina's* ballad is simple as possible, as there is but one idea in the words. The quartet in *round* form is simple too, for one thought runs through it. The duet between *Pizarro* and the old gaoler is full of change, though it is in a rough

kind of rondo form; for the main idea of the murder is divided and broken by the *Governor's* persuasions and the gaoler's objections. The trio in the prison has simple, lasting ideas; the weariness of the prisoner and the pity of the other two bring it into a continuous form of lasting keys. These are prettily broken by the tenderness of the action with the "little bits of bread," which agrees with the free fantasia section of the sonata form. The quartet in the prison, on the other hand, is full of change. The main idea of the murder, which *Pizarro* is trying to accomplish while the others hinder, or are horrified at it, draws it into a complete form, that of a sonata, of which we feel the unity. But there is so much action, and so many subsidiary ideas run through the whole scene, that the utmost variety of keys is used within the form.

For a present-day work there is the "Golden Legend," a work of the most modern character, by an Englishman of whom we can afford to be proud. There too is the principle of alternation between long continued key and changeable keys, in agreement with the course of long continuance or changefulness in the verbal ideas; also there is relationship between the different movements as they succeed one another. In fact, it is hard to say what classical work is not treated more or less in this way.

The sum of all this seems to be that the union of poetry with music does not change the character of music, any more than that the union of music with poetry changes the character of poetry. Each one heightens the effect of the other. What is it Milton says about "the sister and the brother"? Music strengthens the effect of poetry on the emotions, while the poetry clears the effect of music on the imagination. To do this in perfection, we must have, equally, perfection in the poetry and perfection in the music; and also we must have perfection in the union or agreement together. If perfection in one is united with chaos in the other, the effect is marred; and if the perfection in one does not follow the same lines as the other, it is also marred.

To work without key-form in music is deliberately to cast away one of the elements of beauty (or perfection) in our work; just as much as if we were to cast away harmony or melody, rhythm and all its varieties, or any other of the parts of music. And I believe that this design is the most important of the parts—that it is the very essence of composition; to leave it out is just as if we were to take the trouble to build a house that will not stand up. It may not be every mind that can realise this, though many may feel it unconsciously; but a little careful listening will show it. Just as much it is not every mind that realises that a house must be properly built in order to stand and keep out the

weather, though we are all benefiting from it unconsciously ; even the decorations are all the better for it.

Well, I do not wish to be dictatorial or dogmatic on all these points. Truth has many sides, but I believe these principles to be those of the classic writers of music. If anyone can produce better music without them, he is free to do so.

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## DISCUSSION.

THE CHAIRMAN.—Ladies and gentlemen, the subject upon which Miss Prescott has so intelligently discoursed to us is one upon which I have spoken so freely, both before this Association and others, that I do not feel called upon to speak at any length. It is, of course, the old controversy which is going on now in the musical world between the "absolute" musicians and those who contend that music must be united with another Art in order to render it coherent and intelligible, and that if it be so united it will not remain subject to the same formal laws, and—shall I say?—constructive influences as it would be if left alone. If you take the matter of key relationship and of first and second subject, as exemplified in the sonata form—I have sometimes spoken of this as hero and heroine, while Miss Prescott speaks of it as the matter of the two principles of good and evil, and the triumph of one over the other—there will remain a contrast and there will follow the conflict which will be exemplified in the free fantasia, or that which is called the second part of a sonata movement, and the ultimate return, so to speak, of the conflict under altered circumstances, and the supplement of the latter by the triumph. Be that as it may, Miss Prescott has most intelligently and intelligibly put before us the way in which the two lines of thought run parallel, that is, the literary form and the musical form, and I am sure that we are pleased to have had the matter illustrated by such works as those of Mozart, Weber, and Gluck, from which Miss Prescott has given us excerpts. With regard to the matter of musical imitation and young writers following in the wake of others, of course we are reminded of the old law that he is the most original and praiseworthy who takes a fine example and most nearly adheres to it. Then again there is no reason why music, which is so eminently fitted for the task, should not take upon itself the relation of a story, with all its various conflicting incidents, in the same way that literature does. But there, so many matters crop up in connection with a discussion of

this kind, all of which I have dealt with both in print and speech, that to enlarge upon them would be almost like repeating myself, and, therefore, I would rather, first of all, ask you to join me in thanking Miss Prescott for her very interesting and admirable paper, and then to invite such comments upon it as may suggest themselves to you.

(The vote of thanks was passed unanimously.)

Mrs. WILLIS.—Do you not think there might be developments of form other than the sonata form? Just as Beethoven amplified the sonata form as he found it, so future composers might amplify that, as he left it. As in the case of literature where Henry James and other writers write little sketchy things, without hero, heroine, and final triumph, &c., so one might have casual places in music, just sketches of emotion.

Miss PRESCOTT.—My intention was that it should admit of all those varieties. Gluck's piece was a rondo, and Mozart in his "Magic Flute" has a very short recapitulation and a very long *coda*. You can have any amount of variety in that form.

The CHAIRMAN.—There is much the same difference as between a large life drama and a smaller incident.

Miss PRESCOTT.—Simply that whatever the form of the literary idea the musical form must correspond with it.

Mrs. WILLIS.—The Wagnerites say that Wagner has some sort of form, only it is not easy to find out what it is.

Miss PRESCOTT.—It is not drawn out in the key form as I understand it.

The CHAIRMAN.—I think there only remains for us to once more thank Miss Prescott for having set us thinking again upon a very prolific subject. I feel sure it is a very healthy one for us to think about.

JUNE 14, 1892.

SIR JOHN STAINER, MUS. DOC., PRESIDENT OF THE  
ASSOCIATION,

IN THE CHAIR.

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*FUGAL STRUCTURE.*

BY EBENEZER PROUT, B.A.

YOUR Council have done me the honour of inviting me to read a paper before you this evening, and have suggested as a subject "Fugal Structure." It gives me very great pleasure to accede to their request. I presume that the choice of the subject proposed to me is due to my having recently published a book on Fugue, in which I have ventured to express views differing considerably in some respects from those to be found in most other text-books; and I think I may probably take it that I am virtually invited to explain and justify the position I have taken up. If this be so, I most willingly accept the challenge; for my only object is the truth, and there is everything to be gained by full and free discussion. I fear, however, that for those who have already read my book on Fugue, the present paper will present but little novelty; for it will necessarily be little more than an abstract of the contents of my volume. There is one advantage at least; it will furnish an opportunity for thrashing the subject out thoroughly; and I think it very probable that the discussion which I hope will follow my paper may prove to be the most interesting and profitable part of this evening's proceedings. In order to leave as much time as possible for discussion, I shall endeavour to condense what I have to say, as far as I can do so without sacrifice of clearness.

Before proceeding to the subject of this paper, it is needful that I should clearly define the position I take in the matter. I trust I am no faddist; and I am not coming before you this evening to propound any new views of my own as to the method in which fugues should be written. My object is quite different: it is, when expressed in the fewest possible words, to bring theory more into conformity with practice.

The great composers are always in advance of the theory of their day. We all know the story told of Beethoven by his pupil, Ferdinand Ries, who one day brought to him some consecutive fifths which he had discovered in one of his master's compositions. "Well! what of them?" said Beethoven. "They are forbidden," replied Ries. "Who forbids them?" "Why, Fux, Marpurg, Kirnberger—all the theorists." "Very well," thundered Beethoven, "I allow them!" The passage in question was one in the *Finale* of the Quartet in C minor (Op. 18, No. 4), in which the viola and violoncello have a series of fifths by contrary motion—a passage to which now-a-days only pedants would be likely to object. I am far from being an advocate of license in composition; I hold most firmly to the view that no student should be allowed to break rules till he knows how to keep them; at the same time, I strongly protest against enforcing rules which are not observed in the practice of the great composers.

There is perhaps scarcely any other branch of musical composition in which so great a discrepancy is to be found between the rules of the text-books and the works of the greatest masters as in that of fugue. The three authorities whom Ries quoted to Beethoven are still those upon whose teaching most modern works on fugue are based. Fux's "Gradus ad Parnassum" dates from 1725; Marpurg's "Abhandlung von der Fuge" was published in 1753 and 1754; and Kirnberger's "Kunst des Reinen Satzes" in 1774. The more modern treatises of Cherubini and Albrechtsberger are for the most part founded upon the works just named. If we remember that Fux was born in 1660—twenty-five years before Sebastian Bach—and that the fundamental principles embodied in his work have been followed, more or less closely, by all the other authors we have named, it is easy to understand how theory, as regards fugal teaching, should be so far behind practice as we really find it to be. For the modern fugue originated with Bach, while Fux's teaching was largely influenced by the importance in the music of his day of the old ecclesiastical modes, which, if not altogether obsolete now, have been almost entirely superseded by our modern tonality. A system of teaching in any branch of music which is to be practically serviceable must keep pace with the progress of the art.

The fundamental proposition with which I start in approaching the question of fugal structure is, that Bach was the greatest fugue writer that the world ever has seen, and probably ever will see—the "incarnate genius of fugue," as he has been styled. The proposition will, I believe, be so universally admitted that it is needless to occupy any time in dwelling upon it. I further most strongly maintain that



the only sound teaching is that which is based upon the practice of the great composers. It follows as a necessary corollary, that whatever we find to be Bach's systematic or habitual, as distinguished from his exceptional, method of fugal writing, is the correct thing to prescribe for the pupil, especially when, as in most cases, we find that other great masters do the same as Bach. The question before us, then, becomes simply this:—To what extent do the laws of the old theorists relating to fugue require to be modified or supplemented in order to make them conform to Bach's practice; and what deductions can be drawn from the analysis of his works to guide the student in fugal composition?

In order to answer this question satisfactorily, it will be best to take the different parts of a fugue separately; and we have first to deal with one of the most important and one of the most disputed points—the laws which regulate the answering of a fugue subject. On the general principle that the answer is the transposition of the subject a fourth or a fifth higher or lower, there is no difference of opinion; and we shall all be perfectly in accord as to the answer in a real fugue. It is when we come to speak of tonal fugue that we begin to disagree; and I am far from indulging in the hope that all my hearers will assent to what I am about to say on this point. I can at least claim that I have given much thought to the matter, and that my views, whether sound or not, have not been hastily arrived at.

We all know that the tonal answer results from the old division of the scale into two unequal halves—a fifth from tonic up to dominant, and a fourth from dominant up to tonic. The old rule was that a subject made in one half of the scale was to be answered in the other half. This rule is very clearly stated by Mr. W. S. Rockstro, in his article on "Tonal Fugue" in Grove's Dictionary. He says:—

"When the tonic appears in a prominent position in the subject, it must be answered by the dominant; all prominent exhibitions of the dominant being answered in like manner by the tonic. The most prominent positions possible are those in which the tonic passes directly to the dominant, or the dominant to the tonic, without the interpolation of any other note between the two; and in these cases the rule is absolute."

How far this last sweeping statement is correct will be shown presently; first let me quote another sentence from Mr. Rockstro's article, to which I most cordially subscribe:—

"All passages formed on a tonic harmony in the subject shall be formed upon a dominant harmony in the answer, and *vice versa*."

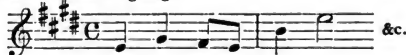
This is a most excellent rule; but it must be admitted that in many cases it clashes with the rule of answering Dominant by Tonic, as in an example given by Mr. Rockstro

three lines higher up in the same column from which I have just quoted. The following subject and answer are presumably written by himself:—

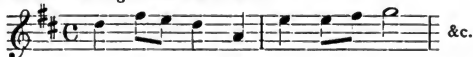


Here the first three notes of the subject are the arpeggio of the tonic chord of C; and to carry out Mr. Rockstro's rule the third note of the answer should have been D, not C. I quite admit that the first three notes of the subject are correctly answered, according to the old laws of tonal fugue, though in the works of the great masters we find a real **nearly as often as a tonal answer to subjects that begin with the arpeggio of the tonic chord.** I will play a few subjects of this kind, all of **which take real answers—**

J. S. BACH: "Es ist dir gesagt."



J. S. BACH: "Bringet dem Herrn Ehre."



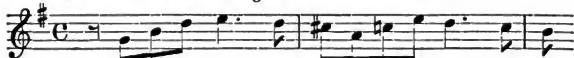
HANDEL: 9th Organ Concerto.



MENDELSSOHN: "Christus."



CHERUBINI: Treatise on Fugue.



(In some of these I have only played the first notes.) In the first two of these passages will also be seen examples of a leap between tonic and dominant not answered tonally, and proving, therefore, that Mr. Rockstro's rule is by no means so "absolute" as he declares it to be. I will not

occupy your time by multiplying illustrations. In the third chapter of my book on "Fugue" you will see plenty of examples, in some of which the dominant, even as the first note of a subject, is not answered by the tonic.

This brings me to the next point for consideration: that in order to find the correct answer to a fugue subject, we must consider the implied harmonic relations of each note. This will at once explain the real answers just given; for we see that the dominant is regarded as the fifth of the tonic key, and therefore answered by the fifth of the dominant key.

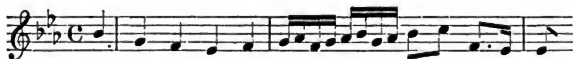
Mr. Rockstro's next rule is—

"The third, fourth, and sixth of the scale should be answered by the third, fourth, and sixth of the dominant respectively"

This rule is good enough, as far as it goes, but it needs to go much further. I would amend it thus: "Every note which is in the key of the tonic is to be answered by the corresponding note in the key of the dominant, and *vice versa*." When there is no modulation in the subject, every note, with the possible exception of the dominant itself, has to be viewed in its relation to the tonic key, and answered by the corresponding notes of the dominant key. But in the example from Mr. Rockstro's article which I quoted just now, he has broken his own rule. The fourth and fifth notes of his subject are F and E, the fourth and third notes of the scale of C; and Mr. Rockstro has answered them by B and A, the third and second notes of the dominant key—an answer incapable of justification by any rule whatever!

The real fact is that, with regard to a subject in which there is no modulation, the old laws as to tonal fugue are to a great extent obsolete. Even with subjects that begin on the dominant, we find with Bach, and with many of his successors a real answer in a large number of cases, though it must be admitted that in the majority of instances they conform to the old rule and answer dominant by tonic. I will give you a few examples of subjects beginning on the dominant which have real answers—

J. S. BACH: "Gottes Zeit."



J. S. BACH: "Christmas" Oratorio.



## J. S. BACH: Fugue in A.

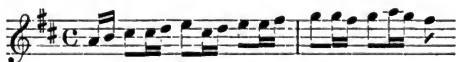


## HANDEL: Utrecht Te Deum.



This is a small selection from a very large collection I have made; but it will be enough to prove my point. I would so far modify the old rule as to say that, though frequently advisable, a tonal answer is never *necessary* for any subject that begins and ends in the key of the tonic.

I have already spoken of the important—I may say the *most* important of all the principles regulating fugal answer; that tonic harmony shall be replied to by dominant harmony, and that all which is in the key of the tonic shall be answered in the key of the dominant, and *vice versâ*. When the subject is, and remains in the tonic key, the answer will be, and remain in the dominant key—*i.e.*, the fifth above or the fourth below. Conversely, if the subject is, and remains in the dominant key, the answer will be in the tonic key—*i.e.*, the fourth above or the fifth below. But it is clear that if, in a subject which is entirely in the key of the tonic, much prominence is given to dominant harmony, an answer in the key of the dominant must give equal prominence to supertonic harmony, that is, the dominant of the dominant. Let us, for example, take the following fugue subject, which is to be found in Bach's Suite for Orchestra in D major—



If we answer this in the key of the dominant, the harmony will be that of the dominant seventh of A, or the chromatic chord on the supertonic of D. The strong suggestion of dominant harmony in the subject will not be replied to by an equally strong suggestion of tonic harmony in the answer. In such cases, we sometimes find that the great masters give the answer in the subdominant key, instead of in the dominant. Bach has done so in the present case—



This is by no means an isolated instance. All organists are familiar with the same composer's Toccata and Fugue in D minor, but few perhaps have noticed that the answer is in the subdominant key—



Here is another well-known example by Bach—



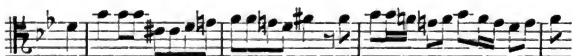
But it is not only Bach who sometimes answers a subject in the subdominant. Handel, Beethoven, Mendelssohn, and Schumann occasionally do the same thing, and in every case, so far as my observation has extended, for the same reason. They evidently seem to have considered that the answering of dominant by tonic *harmony* was of more consequence than the answering of the tonic by the dominant *key*. Those who are interested in this subject will find in the third and fourth chapters of my book nearly twenty examples of answers in the subdominant, and I think we are justified in laying down the rule that such an answer is at least *possible* for a subject which ends in the key of the tonic, and in which much prominence is given to dominant harmony.

In the case of modulating subjects—I am not referring now to merely incidental modulations, but to those subjects which end in a different key from that in which they begin—the old rule is undoubtedly the correct one. If a subject begin in the tonic and end in the dominant, the answer will begin in the dominant and end in the tonic, and *vice versa*. The reason of this is obvious; if in such cases the answer is real,

we shall get away to the key of the supertonic, whereas in the first exposition of a fugue only two principal keys are allowed. Occasionally, as in the chorus "For His is the sea," in Mendelssohn's 95th Psalm, or in the two-part fugue in E minor of the "Forty-Eight," the answer ends in the supertonic and is real, but such cases are very rare. The only case in which a real answer would be according to rule for a subject that modulated to the dominant would be when it was answered in the subdominant, as in the very striking example in Bach's Cantata "Herr, deine Augen sehen nach dem Glauben." The subject of the fugue is—



Notice in this subject the prominence given to the dominant—to dominant *harmony* in the first bar, and to the dominant *key* in the second. It is quite possible to give a tonal answer here, but it will spoil the subject altogether, and we sacrifice the very characteristic interval of the tritone in the second bar. Listen to it—



The subject with this treatment becomes so distorted as to lose its character altogether. Bach, therefore, gives it a real answer in the subdominant key—



By this means the fundamental principle of fugal answer is observed; the harmony of D in the first bar of the subject is answered by corresponding harmony of G, and the modulation to the dominant key of D in the second bar is answered by a modulation to the key of G. The passage is a very instructive illustration of what I have already said as to a fugal answer in the subdominant.

One more point of great importance remains to be noticed with regard to tonal answers. Students are often in difficulties from not knowing where to make the change in a subject that modulates between tonic and dominant. The examination of an enormous number of fugues has convinced me that the all but invariable practice of the great masters is, to regard the modulation as taking place at the earliest possible moment. An observance of this rule will save

students an infinity of trouble. Even theorists do not always seem to have grasped this important principle; for André, in his treatise on Fugue, proposes corrections of two of the answers in Bach's "Forty-Eight." As they are both very instructive illustrations of this point, I give them. The first is the Fugue in G sharp minor (No. 18)—



André says that the correct answer to this subject is—



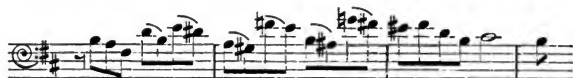
which, as in the case of the answer I last discussed with you, sacrifices the augmented fourth and ruins the character of the subject. By making the modulation, as Bach has done, as early as possible, the resemblance of answer to subject is more closely preserved—



The other answer which André proposes to correct is that of the B minor Fugue (No. 24)—



You probably all remember Bach's answer—



André proposes to substitute C for B as the fifth note of the answer. But Bach's answer is quite intelligible on the principle I have just enunciated. He does not make the change till after the G♯ of the subject, because that note is the submediant of B minor, and is therefore answered by the submediant of F♯ minor ; but from the fifth note everything is regarded in its relation to F♯, and replied to by notes bearing the same relation to B.





Here it is clear that the third voice cannot enter on B flat against the last note of the answer. Bach therefore adds a codetta, thus—



Another case in which a codetta is mostly necessary in the exposition is when a subject begins on the last note of a bar, and ends on the first note, as in Bach's great Organ Fugue in E minor—



Here the subject ends on E, the first note of the fifth bar, and a codetta of five quavers leads to the beginning of the answer on the fourth crotchet of the same bar.

It is very important to distinguish between codetta and episode, two parts of a fugue which at first sight appear to have much resemblance. The difference between the two is, however, very clear. An episode connects two different groups of entries; a codetta always connects two entries belonging to the same group. The latter is most frequently, though by no means invariably, met with in the first exposition, and generally has little or no modulation; the former almost invariably contains a modulation, because no two successive groups of entries should be in the same key.

Before proceeding to speak of the construction of fugue as a whole, there are one or two more matters on which it is necessary to touch. First, the stretto. Nearly all the text-books insist upon the stretto as an essential, or even indispensable part of a good fugue. If this be so, a very large number of Bach's best known fugues must be faulty. Of the "Forty-Eight" there are at least twenty which contain no stretto at all. Will anyone maintain that the C minor, C sharp major, F minor, F sharp major, and G sharp minor

of the first set, or the C major, E minor, F minor, F sharp major, or A minor of the second set are bad fugues because none of them contain the least approach to a stretto? The thing is absurd on the face of it! Even in the "Art of Fugue," a work which Bach wrote expressly to show how fugues were to be written, some of the numbers have no stretto. Which require altering—Bach's fugues, or the old rules?

In the matter of the pedal point, which the old theorists also name as an essential part of a fugue, we find Bach again breaking away from the old rules. Thirty-three fugues of the "Forty-Eight" have no pedal point at all; and in many cases where it is found, it is very short and unimportant. In the organ fugues, as might be expected from the character of the instrument, the proportion is considerably larger; but even in these it is wanting in seventeen out of the thirty-eight fugues that I have examined. Again, the old rule was that the pedal should be introduced near the end of the fugue; but in No. 35 of the "Forty-Eight" two long pedal points are seen in the middle section. Pedal points in the middle of the fugue will also be found in the organ fugues in D minor (adapted from one of the violin fugues) and A minor. Probably the most curious innovation is to be found in the double fugue in A minor for the organ (No. 9 in the third volume of the Peters' edition). The fugue ends with a long plagal cadence, and Bach precedes the tonic pedal at the close, not (as usual) by a dominant, but by a subdominant pedal—the only instance of this procedure that I have met with anywhere, but fully justifiable by analogy. We often find a dominant pedal immediately before a tonic pedal in a final close where the cadence is authentic; here the two bass notes of the *plagal* cadence are similarly employed.

Students who are beginning to practise fugal writing usually find themselves much at a loss as soon as they get to the end of the exposition. The text-books mostly give very precise, and often clear rules for this part of the work; but beyond this the learner is thrown very much upon his own resources. He knows that he has to introduce his subject from time to time in various keys, though the rules on this matter given by Cherubini are far from reliable, as we shall see presently. What he mostly fails to grasp is, what the fugue should be like *as a whole*. I think that this is mainly because so few books define or describe the general form of a fugue; though this, when once pointed out, is sufficiently obvious.

Every simple fugue—I mean the ordinary fugue written on one subject, or even on more than one, when the two are announced together—is written in the same form, that known as *ternary*, or three-part form, though with some variations

peculiar to itself. You all know the three-part form in its simplest outline: First section in the key of the tonic; middle section in some other key; repetition of the first section, with or without alteration. Excepting those double fugues in which each subject has a separate exposition before the two are combined, and the fugues written on a choral, the form of which depends on the structure of the choral itself, all fugues are written in the ternary form, of which I have just spoken. The three sections can always be more or less clearly traced. The first contains the exposition, in the keys of tonic and dominant (or occasionally tonic and subdominant), and also the counter-exposition when that feature of the fugue is present, which in the majority of cases it is not. The middle section includes all that part of the fugue which contains modulating episodes, and entries in other keys than tonic and dominant; and the final section is that in which a return is made to the original keys of the exposition. This general description applies alike to instrumental and vocal fugues, though the relative proportion of the three sections differs very widely in different examples, and in some cases, especially where there is very little modulation, it is difficult to decide with certainty the exact extent of each section. Here let me take the opportunity of correcting an inaccuracy of my own. In the preface to my "Fugue," I named Dr. Hugo Riemann as the first to discover that a fugue is written in ternary form. Since then I have found that this fact was pointed out by Dr. Marx in the second volume of his "Composition." The credit of the discovery is therefore justly due to him.

To discover Bach's practice as regards the comparative length of the three sections, I have carefully analyzed and tabulated the whole of the forty-eight fugues, and have obtained some interesting results. I find that in no fewer than thirty-five fugues the middle (modulating) section is the longest—very often by far the longest. In five fugues the first section is the longest; and nearly all these contain a counter-exposition. On the other hand, in six fugues, the first section is the shortest of the three. There is only one fugue in which the final section is the longest. This is No. 25, the first in the second book, in which, as you will probably remember, an unusually early return is made to the tonic key. On the other hand, the final section is the shortest in twenty-two fugues, or very nearly half. In five fugues the three sections are of approximately equal length, while the first and third sections are approximately equal in twelve cases, in all of which the middle section is the longest. These figures will suffice to show how very elastic the fugal form is.

The same large amount of variation is to be seen in the contents of the different sections, not excluding the first. In

the majority of cases this contains merely the exposition, with perhaps an additional entry for the voice that first led; but we sometimes also find a counter-exposition, which may either follow the exposition immediately, or be separated from it by an episode. A further extension of the length of the first section is occasionally caused by separating the entries in the counter-exposition by episodes. This is not very common; but examples will be seen in Nos. 37 and 45 of the "Forty-Eight." But the most remarkable instance of this procedure that I have found is in Bach's great Fugue in D minor (Dorian) for the organ. Here there is a complete counter-exposition, and each of the four entries is separated from the preceding and following by an episode; the result being that the first section of this fugue extends to eighty-eight bars.

The middle sections of the fugues show even greater differences. In the "Forty-Eight," they vary in length from eight bars in No. 26 to seventy-three bars in No. 42. Sometimes we find very little modulation—as, for example, in fugues Nos. 30 and 31, each of which contains only one group of entries in any other key than tonic or dominant. In other fugues (for instance, in Nos. 34 and 40) nearly all the related keys will be introduced. The number of middle entries varies greatly, and these may be either in groups or isolated—that is, one entry divided from the preceding and following by episodes. In several fugues, for example, Nos. 2, 12, 13 and 44, and in the Great Organ Fugue in G minor, all the middle entries are isolated. No two successive groups of middle entries are ever in the same key, and the modulation between one group of entries and another is almost invariably made during the intermediate episode.

With regard to the order of modulation, the only rules I have met with are those given by Cherubini, with which many of you are doubtless familiar. To these rules I advise students to pay no attention, for the simple reason that they are not supported by Bach's practice. There is not one single fugue, either in the "Forty-Eight" or (what is still more to the point) in the "Art of Fugue," in which the order of modulation prescribed by Cherubini is adhered to. The same author's rule that modulations should be confined to the related keys was frequently disregarded by Bach; and Mozart, unquestionably the greatest fugue writer next to Bach, also does not hesitate to introduce entries in unrelated keys, as in the Kyrie of the "Requiem," where there are entries in F minor and C minor, the key of the movement, as you will remember, being D minor. Do not suppose that I am an advocate for lawlessness in this matter. A fugue containing reckless modulations into all kinds of keys without rhyme or reason would be utterly bad, but to say that we

shall not go beyond the related keys at all is an arbitrary and unnecessary restriction.

Not infrequently in Bach's fugues we see one of the middle entries in the tonic key. The Fugue in E minor (No. 34 of the "Forty-Eight") is a very good example of this. We can always decide if such an entry belongs to the middle section by observing whether there are subsequent modulations to other keys than tonic or dominant. Where such a middle entry occurs, the form of the fugue has some affinity with one of the older rondo forms, in which, after each episode, the chief theme recurs in the tonic key.

It will generally be found that fugues, in which the subject is much combined with itself in stretto, either direct, as in the twenty-ninth fugue of the "Forty-Eight," or by inversion, as in the thirtieth, contain a smaller amount of modulation than others. Sometimes there is so little as to render it difficult to decide the limits of the three sections.

We occasionally meet with irregularities of construction which must be described as exceptional. For example, in the fifth fugue of the "Forty-Eight" the complete subject is never heard in the final section at all. Its last appearance is in E minor (bass, bar 15). Instead of its complete presentation, when the tonic key is returned to at bar 20, there is only free, and partly sequential, imitation of the figure—



There is no feeling of want of unity in the treatment; but the absence of the subject is very unusual.

Another fugue which deviates somewhat from the customary form is that in B flat minor (No. 46), which, though it is quite possible to divide it into the usual three sections, might almost be considered as containing five. The exposition is followed, after the first episode, by a partial counter-exposition in canonic stretto between tenor and alto. After another short episode the canon for tenor and alto is inverted for soprano and bass (bar 33). As this is in the key of D flat major it must be considered as belonging to the middle section. We then have four entries of the inverted subject, one in each voice, followed by two canons on the inverted subject. Lastly, we have the subject direct imitated at one minim's distance by its own inversion—first, in A flat for soprano and tenor (bar 80), then in B flat minor for alto and bass (bar 89). The former of these entries, we see from its tonality, belongs to the middle section, the latter to the final one. Here we have only the course of modulation to guide us in dividing the fugue into sections; but this is quite sufficient: Dr.

Riemann, in his analysis of the "Wohltemperirte Clavier," divides the fugue into five sections, thus: 1. Exposition of the subject in direct form; 2. Stretti on the subject direct; 3. Exposition of inverted subject; 4. Stretti on inverted subject; 5. Combinations of the subject with its own inversion. Such an analysis is, of course, quite correct; but as the form can be equally well explained in the regular way by considering the course of the modulations, I see no sufficient reason for regarding it as other than ternary, though the contents of the middle section are rather different from usual.

In an enormous majority of cases, however, the form of a simple fugue offers not the least difficulty to the analyst. With fugues on more than one subject, if the subjects are all announced together, the form will be the same as that of the simple fugue. In the case of a double fugue in which each subject has a separate exposition, as, for instance, Bach's Organ Fugue in C minor—



the form will still be ternary, but the divisions will be different. The first section will contain the treatment of the first subject alone; the second section will be that in which the second subject is treated separately; and the third section, that in which the two subjects are combined. In the rare case in which three subjects have each a separate exposition, as in the last fugue in Bach's "Art of Fugue," it is obvious that there will be four sections.

A fugue on a choral is hardly ever strict. All the examples to be found in Bach's Church Cantatas more nearly resemble *fugato* than regular fugue. It is quite impossible to lay down any rules for the form of these, as this will depend in a great measure on the form of the choral itself. One of two plans is usually adopted—either to write a separate fugal exposition, more or less strict, on each phrase of the choral, or to write a fugue on an entirely independent subject, and to introduce the lines of the choral from time to time as a kind of *canto fermo*. In either case the composer will be largely guided in the choice of his modulations by the construction of the choral.

I feel that I have dealt very superficially with a most important subject in the few remarks I have made to you. I have endeavoured to point out what is the general practice of the great composers, in some details in which they depart more or less widely from the traditions of the old theorists. Had time permitted, I could have multiplied my illustrations to almost any extent; for I have not, in any one point in

which I believe the old rules need altering, been dealing with merely exceptions. In every case where I have quoted only two or three examples, I might have given you a dozen. And now, in conclusion, I wish to ask a very plain and simple question; and I appeal especially to those among you who, like myself, are engaged in teaching theory: Upon what are we to base our teaching; on antiquated rules, or on the example of the greatest composers? Is theory to be for ever hobbling slowly and painfully after practice, and vainly trying to overtake it? We smile now-a-days with contemptuous pity at the spectacle of Fétis correcting a passage in the "Eroica" Symphony and complacently saying: "With this alteration the effect would be excellent"; but are we any more sensible if we try to fetter fugal writing by the rules of Fux and Marpurge? There is a great deal too much of this pedantry in many of our musical examinations. Let me give an instance that has come under my own observation. Some years ago I was acting at Cambridge as one of the examiners for the Mus. Doc. degree with the late Professor Macfarren. The score on which the candidates had to be examined was Bach's great Mass in B minor; and I well remember how, as the candidates came up for the *vivâ voce*, Macfarren called attention to many of Bach's deviations from the old rules, saying: "Of course Bach was a very great composer; but these things ought not to be imitated; we excuse them because of the writer's genius." I will not answer for the exact words, at this distance of time, but I am quite certain of the sense. After one of the candidates had returned to his seat, I could not help saying: "I am perfectly sure, Professor, that if Bach had sent up his Mass in B minor as an exercise for his degree you would have ploughed him." Macfarren only laughed; he did not attempt to deny it, for he knew it was true. I am not relating this anecdote with the least intention of disparaging the late Cambridge professor, for whom I entertain, and have always expressed, very great admiration. I have referred to the incident because Macfarren was a representative man; I do not know that he was any stricter than the average examiner; but I do maintain that any system of examination, or of teaching, based upon rules or principles which are not regarded by the great masters, is inherently rotten and false. It may, and probably does, produce results which are technically correct, like algebraical formulæ, but it is fatal to artistic vitality. Of this the greater part of the exercises written for musical degrees (of course with occasional brilliant exceptions) furnish sufficient proof.

This digression from the subject of my paper is more apparent than real; for the whole question of fugal construction is one of those on which, as I have already shown, the

widest divergence is found between the teaching of the old theorists and the practice of the great composers. So long as examiners require adherence to musty old rules of two centuries ago, they are putting the drag on artistic progress, and undoing, to the best of their ability, the work of the earnest and thoughtful teacher. Can anybody show us finer fugues than Bach's? If not, why are we not to set him before our pupils as the model that they should endeavour, at however long a distance, to imitate? We point students to Mozart and Beethoven for examples of the sonata form because there we find that form in its most perfect development. Let us for the same reason do the same with Bach's fugues, and not perplex the learner with a number of obsolete rules that he finds continually broken by the very composers whom he is taught most to admire. Fux, Marpurg, Cherubini, and Albrechtsberger are useful to the musical antiquarian and historian; but as regards fugue (and to a great extent as regards counterpoint also) they are out of date. I am in no sense advocating license; I would give just as precise rules, in most cases, as Albrechtsberger himself; but I would always base my rules, not on any text-books whatever, but on the works of the great masters. Theory must always follow practice; but there is no reason why it should lag many miles behind; and the teacher's motto should always be, "The letter killeth; the spirit giveth life."

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## DISCUSSION.

SIR JOHN STAINER.—Ladies and Gentlemen, I am sure we are all deeply indebted to Mr. Prout for this admirable paper. He expressed a fear that the subject was rather dry; speaking for myself I can only say that I have never heard a more interesting paper read at this Association. One of the great points of interest to me is that it would seem as if this form of composition really started by being a sort of undesigned production of the composer, and thus it happens that theory must always lag behind practice. As to the ternary form of fugues, I have not the least doubt that not one of the great writers who originally wrote fugues in that form intended to do so or thought he was doing so; but it won't do to be too hard upon theorists, because they can only profess to follow the practice of composers.

(A cordial vote of thanks to the Lecturer was then passed.)



Mr. BANISTER.—I cordially agree with very much that Mr. Prout has said. Referring to the question of modulation being restricted to the keys that are related to the original key, I suppose that that is not specially a rule applicable to fugue-writing; but that it is a direction given with regard to composition generally: that is, that we should all of us say that modulation should be principally to the related and not to the extraneous keys; though, of course, in freer composition, more latitude and variety is allowed. I do not know whether it is given as a general or invariable rule that there should be *stretti* in the fugue. I give no such rule in my own little book.

Mr. PROUT.—But Cherubini does, and so does Albrechtsberger.

Mr. BANISTER.—I won't answer for Cherubini; but my own directions to pupils are some such as these: There are various devices in fugue writing, as, for instance, the answer in the direct way, by augmentation or diminution, by inverse movement or any of these combined; likewise pedal points and *stretti*; and the possibility of double counterpoint in the octave, the tenth or twelfth. All these devices are possible; but no one of them is essential; any number of them may be possibly combined. I am inclined to think that the use of the term Tonal to designate all altered answers is a mistake; because we very often have to make an alteration in the subject on account of a modulation, whereas in the old times the alteration was made, not because of a modulation, but because of the division of the octave in the old tonality. Mr. Prout alluded to certain subjects which never should be set at all as fugue subjects. I think I may state two or three general rules—namely, that the sixth of the tonic should be answered by the sixth of the dominant, unless that sixth of the tonic becomes the supertonic of the dominant as a result of modulation. It is also a general rule that no alteration should be made except in approaching or quitting the tonic or the dominant. I think I am credited with the invention of this rule; but I do not think that I really invented the practice. Further that a perfect fifth should only be answered by a perfect fifth, or a perfect fourth, and *vice versâ*. I quite agree with Mr. Prout that our rules need modifying, though unhappily, and I hope Sir John Stainer won't mind my saying so, we are the slaves of examiners, and are often scared by them.

Mr. WALTER MACFARREN.—I rise with a good deal of diffidence, because, although I am extensively engaged in teaching, it is not in the particular branch with which Mr. Prout has so intimately associated himself. At the same time, I know Bach a little, and teach his Forty-eight Fugues daily, and I may say that they are meat and drink to

me. I have long known that Mr. Prout was a great authority on the subject of fugal structure, and that knowledge was confirmed a few years since when he kindly lent me a manuscript book which he, with infinite patience and ability, had worked out himself. This was no less a work than a full score and complete analysis of the Forty-eight Fugues, pointing out their codettas, episodes, character of the answers, pedal points, and strettos. This book I found to be intensely interesting, indeed to me far more so than a three-volume novel, and I may say here, parenthetically, that I returned it to Mr. Prout with very great reluctance, and wished I could have had time to make a copy of it surreptitiously. Mr. Prout has referred to my late brother, the Cambridge professor, and the observation he made in reference to the great Mass in B minor; here let me say that my brother considerably altered his views respecting Bach as he grew older, and got to know more of the great master's works. I think Mr. Prout you know, and so do you, Sir John, that my brother was a student to the end of his days, and it was for many years a constant remark of his that Bach was not merely the greatest master of fugue, but that he was also the greatest master of music the world had ever known; and his constant advice to his pupils was "Take Bach for your model, though do not, necessarily, follow him in that which you must be convinced is crude. Bach, for instance, is sometimes very free in his part-writing; do not imitate him in that particular therefore. Because Bach abounds in false relations, do not follow him there; because Bach is occasionally to be found writing in consecutive sevenths and consecutive fourths in the extreme parts, do not imitate him in that respect. On the other hand, emulate him in the multiplicity of his ideas, the novelty and grandeur of his subjects, and the extreme ingenuity and power with which these are worked out; and if you can approach him within a thousand miles consider yourselves lucky." These were my brother's views, and very humbly I would venture to add my little quota in the same direction. I should say: "Take Bach, not merely as a master of fugue structure, but take him as a model of composition all round and a master of the instrument for which he wrote. We find in Bach not only this wonderful structure, this ingenuity, this originality; but we also find in him all the harmonies we meet with in the most modern composers, we find in him every conceivable variety of melody, and in fact we may refer to Bach as containing within his multifarious works all that is beautiful and ingenious and even modern in music.

Dr. PEARCE.—I was intimately connected with Sir George Macfarren, and I have often heard him speak in the same strain as his brother, and I am quite sure that Mr. Prout had

no desire whatever to impress upon students to imitate Bach's freedom in part-writing. On the contrary, in his latest book I believe he cautions students on different occasions not to imitate certain examples which he there points out. No one who reads Mr. Prout's book can help knowing a great deal more about fugue than he knew before. One of the chief merits of that work is the way in which he shows you how to put a fugue together, and not merely to pull it to pieces; how to begin at the beginning and carry it through to the end in an artistic way.

Dr. VINCENT.—Mr. Prout has given us a definition of the word "fugue," and in this respect I have learned something, for if we had been asked some time ago what a fugue was we should have said it was a composition that is built upon a subject and answer. We are told where the exposition comes, the middle movement of the structure, the pedal points, &c., and then when we come to the fugues of Bach we find that it isn't so. It seems to me that we need some supplementary designation to the term fugue, such as short or long fugue, strict or free fugue, and so on, because fugue, according to the strict definition of the term, only consists of so many parts. A sonata we know is a sonata, and a rondo a rondo, and a fugue, I suppose, is a fugue, although its exact nature, according to what we have heard, seems rather vague. If a fugue is merely subject and answer, then the form Mr. Prout has enunciated is not regular. I have also had the pleasure of copying out Bach's Forty-eight Fugues in open score, and a very interesting task it was, and I should much like to compare notes with Mr. Prout to see how he made Bach's four parts go in orthodox directions. With regard to subjects, my brother wrote the subject to a fugue and showed it to Mr. Best, who took exception to the answer. He sent the subject to me, and my version differed from Mr. Best's. Thereupon I told him to ask Mr. Higgs, who again gave him a different answer, and the chances are that if he had appealed to Mr. Prout, a different answer would have again been forthcoming.

Mr. PROUT.—That is very likely.

Miss PRESCOTT.—Following up Dr. Vincent's remark about a sonata being a sonata, and a rondo a rondo, while the nature of a fugue was somewhat uncertain, I would like to remind him that as there are many varieties of sonatas and rondos so there may be various kinds of fugues. You might have just as good a fugue even though not so complete. Coming to modulation, it seems to me that you begin and end with the principal key, and in most forms you will have the modulation in the middle. That is the earliest way in which the form was developed. For instance, in the old

madrigals and similar music of that period you will notice that they have the modulation in the middle, and, indeed, it seems to me the natural place for it. Isn't it a rule among good writers to use the nearly related keys first, and then to put the high light on the picture by using the extraneous keys?

Mr. JACQUES.—I should very much like to elicit the opinion of some of the musicians present on that subject of "ternary" and "binary" in their connection with form. I have for many years contended that these words are incorrectly used, and it seems to me that this would be a favourable opportunity to say something on the subject. Ternary, I believe, is usually identified with rondo form. Perhaps it might be said that the fugue resembles more the sonata movement or takes the binary form. We seem to use the word ternary in rondos because the composition is in three parts, and the word binary in connection with sonatas because they are in two parts; and I should like to hear some comments from Mr. Prout on that subject.

Mr. BANISTER.—In this connection I would like to say how I detest those terms. They are most misleading, both in themselves as well as being entirely unnecessary.

Mr. WESCHÉ.—I would like to ask Mr. Prout if he can tell us something of the practice of modern composers in their answers to fugues?

Mr. PROUT.—Sir John Stainer, ladies and gentlemen, first let me thank you all most cordially for the exemplary patience with which you have listened to such a long paper, and further, for the evident interest you have shown in it by the number of remarks you have made and the questions you have asked. Then let me say that while I cordially agree with most of the rules Mr. Banister has given expression to, I disagree with his rule altogether that no alteration should be made except in approaching or quitting the tonic or the dominant. I purposely did not insert that rule in my book, because I found so many examples of fugues in which the alteration was *not* made in approaching or quitting the tonic or dominant that I could not lay it down as a rule. At the same time it occurred to me that very possibly somebody might raise the question, and therefore I made a note of some of the examples from the great masters in which the changes are not made on these notes. Here is one, in which the subject modulates into the key of G—

J. S. BACH: Cantata, "Lobet den Herrn."



Here is the answer—



Here Bach makes the change after the mediant, and not after the tonic or dominant.

Mr. BANISTER.—Isn't it before?

Mr. PROUT.—No, sir. Here is another from Mozart's Mass in F—

SUBJECT.



ANSWER.



The last part is treated as in the key of C. The modulation is made between the subdominant and the mediant, the latter being regarded as submediant of the dominant key.

Mr. BANISTER.—Then it's when the key changes.

Mr. PROUT.—Yes, sir. But there is no dominant there at all.

Mr. BANISTER.—Yes, I see. You are quite right.

Mr. PROUT.—I could give many more examples of the same kind. In other respects I quite agree with Mr. Banister's rules. I am quite aware of the late Sir George Macfarren's admiration for Bach, and trust I did not say a single word that could be construed as unkind or disparaging to his memory. Nothing was farther from my intention than that. I simply pointed to him as an illustration of the strictness of examiners in general and of their views. I remember Dr. Steggall was examiner with us at the time, and he has since reminded me of it. With regard to what Dr. Vincent said about the term "fugue" in itself being insufficient, and of the necessity of calling certain fugues short fugues and so on, I would just like to point out that we have short fugues, which we call "fughettas," just as we have fugues of different lengths and of different construction.

Dr. VINCENT.—I once asked a teacher what a fugue was, and the answer he gave was this: "Well, the subject is given out, and that is the text the whole thing is worked upon. Then the answer imitates, as nearly as possible, the subject at another interval." But it occurs to me that

sometimes the answer is in contrary motion or in augmentation, or in diminution, and in such instances it seems to me that the real effect of subject and answer is lost.

Mr. PROUT.—Sometimes that would be so. Of course you cannot make a hard and fast definition that will fit every kind of fugue any more than one that will apply to all sonatas or symphonies. I have endeavoured to show that you can have great varieties in fugues. If I were asked for a definition I should say that it is a composition developed generally from one subject, treated in all the different voices according to certain well-understood methods which cannot be put into a few words, but which will be found in almost any text-book.

Mr. JACQUES.—Then you don't attach any importance to the etymological meaning of the word?

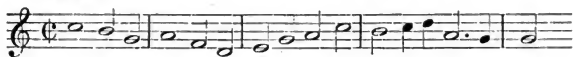
Mr. PROUT.—Well, not exactly. I should say that it was one part running away, and the others after it, as I have said in the opening of my book. With regard to Miss Prescott's suggestions as to all fugues being in ternary form, and Mr. Jacques' remarks as to the distinction between binary and ternary, I may say that I had a copy sent me of the *Musical Times*, containing a paragraph referring to my mention of that form in my fugue book, and pointing out that an article in the *Musical Record* had said that there was an analogy between the fugue and the binary form; I turned up the article, but cannot agree with any such view. The terms "binary" and "ternary" are practically clear. I always use them myself and confess that I cannot understand my friend Mr. Banister's objection to them. Ternary means divided into three parts, binary divided into two parts. Take the simple binary as we find it in the old preludes of Bach. In the C minor Prelude, second book, there is the original binary form out of which the sonata form developed. I call binary form the regular form in two parts, each part being repeated. You will find it in Mozart and Beethoven. There you have a repetition of the second part.

Mr. JACQUES.—It is the artificial division of that second part. In the symphony it is very often much larger than the exposition.

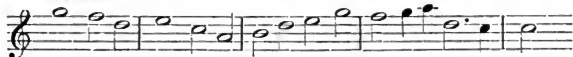
Mr. PROUT.—For instance, that Bach Prelude in D major is really as complete in its way as the earlier form in Haydn's and Mozart's sonatas. Coming to Mr. Wesché's question as to the practice of modern composers in their answers to fugues, I should say that with a great number of them it is in the direction of freedom. Sometimes they keep to the tonal answer, as, for instance, in some fugues in Rubinstein's "Paradise Lost," which, as far as my recollection goes, are all very regular. The modern composers will frequently give a real answer where, in the majority of cases, the old books

prescribed a tonal one. The modern tendency is distinctly towards freedom. I will give you an instance. In Brahms's German Requiem we find the following subject and answer—

## SUBJECT.



## ANSWER.



This is certainly a tonal answer of a kind; but it is quite incorrect according to the old rules.

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